

MAY 20, 1960

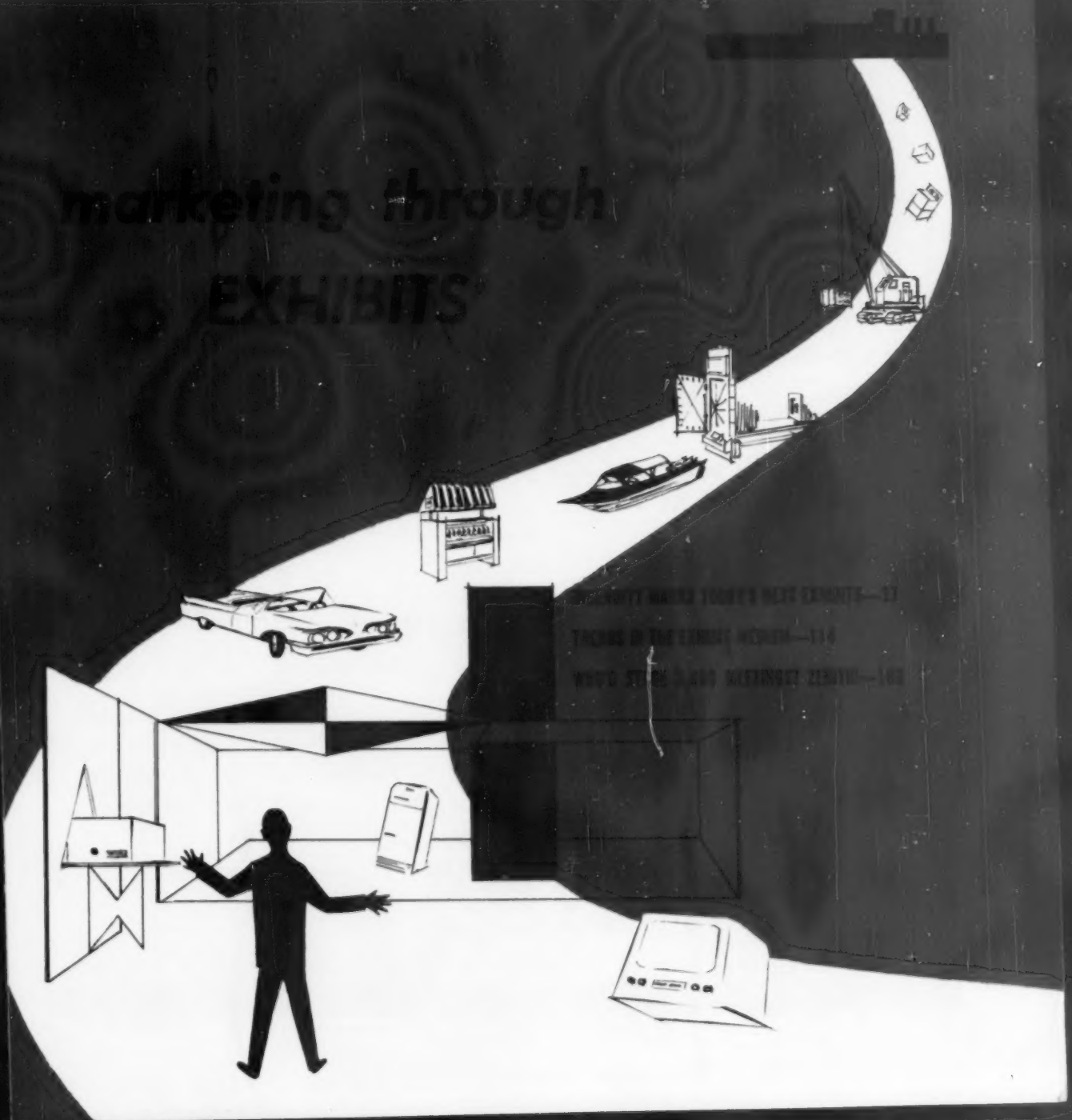
Sales Management

PART TWO

Sales Meetings

CONVENTIONS • EXPOSITIONS • TRADE SHOWS

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TALKING IN THE EXHIBIT MEDIUM—114

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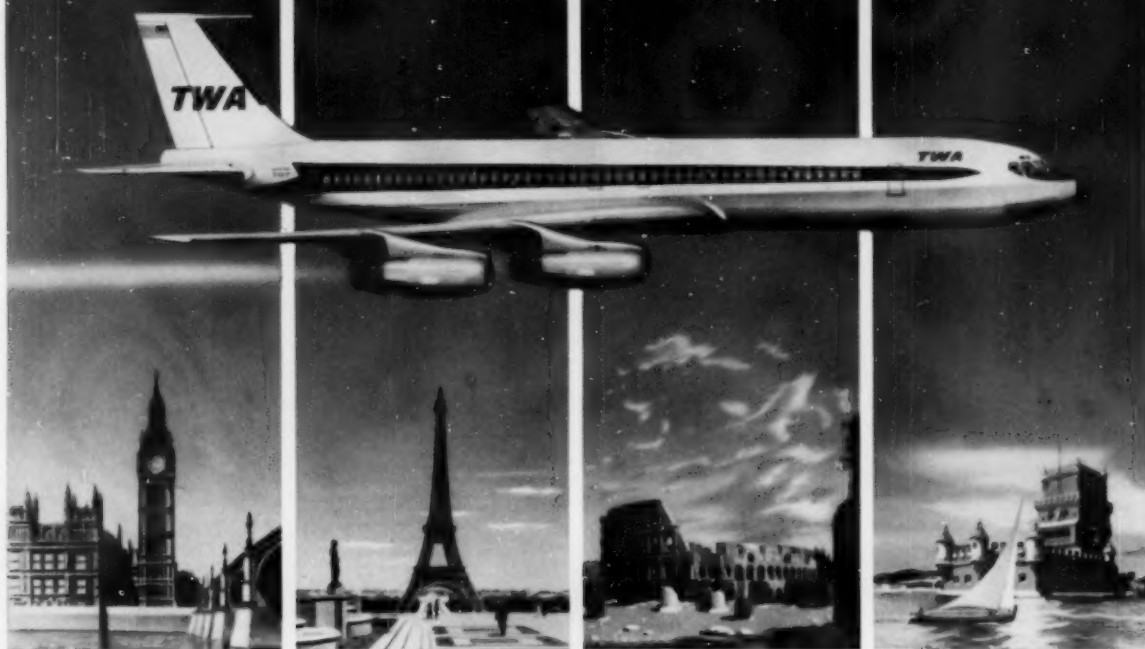
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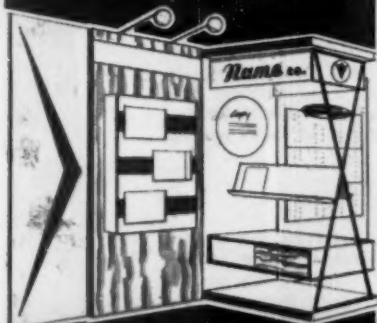
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Sales Meetings

CONVENTIONS • EXPOSITIONS • TRADE SHOWS

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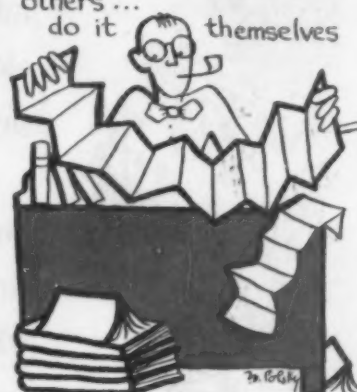
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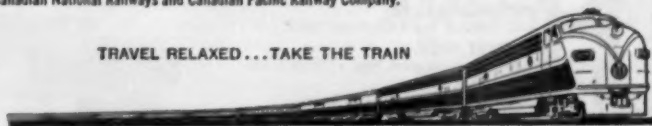
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weekends, phooey!

For years we've been hearing from convention bureaus and hotels about the big benefits of holding a convention on week ends when hotels could give better service and our people could get more personalized attention.

Well, I believed the story. I belong to two organizations that meet annually. Being on the board of both, I convinced my fellow board members to try a convention over the week end and take advantage of so-called better hotel service. Wow, did I catch it!

At the first convention, only a handful of bellmen were on tap when several hundred people checked in. One elevator had an operator. After some screaming on the telephone to the manager (who was home—doesn't work on Sunday) we finally got two elevators pressed into service on the second day.

There was a two-hour lunch because waitresses were few — overworked and unhappy. Hardly any of the meeting rooms were set up as requested because there weren't any people around on week ends to do it.

With this experience, I had fears for the second convention that I goaded into week-end plans. I had reason to worry! The second convention was worse.

We couldn't get an audio man to hook up our tape recorder and other equipment. (He doesn't work on Sunday.) Apparently, nobody works in some hotels on week ends — nobody that you need, that is.

From my experience, hotels are geared to few guests on week ends and when you bring a convention in over Saturday and Sunday, you're asking for trouble. I've had it. From now on any convention I influence will open on Monday, or at least not go past Friday noon.

Richard C. Douglas
New York City

permission granted

Thank you very much for permission to reprint the article about Colonel Franklin from your March 18 issue. We will of course, adhere to your request and give credit

in accordance with the printed instructions.

We will also see that two copies are sent to you as soon as they come from the press.

George A. Blessing
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New London, Conn.

fourth not first

As immediate past president of the Professional Convention Management Assn., I was delighted to note your excellent recapitulation of our Atlantic City meeting in the March 18 issue. I think you have done a splendid job in presenting the salient points and gist of our three-day meeting, but I would like to call to your attention the fact that this was the fourth joint meeting we have held with the Medical Exhibitors Assn., since the Professional Convention Management Assn. was incorporated. It was the sixth or seventh joint session when we considered the occasions we previously met on an informal basis.

Edward G. Sandrock
American College of Surgeons
Chicago, Ill.

meeting styles for ladies

Would it be possible for us to secure permission to reprint the article, "Guide to Styles, Groups, Methods." He saw a copy of a reprint in the YWCA Magazine, and in our state work we like to have new ideas to present to our women on how to conduct meetings. This could be very helpful if we could secure permission.

Mrs. Collins Webb
Kansas Convention of
Southern Baptists
Wichita, Kansas

help for keynoters

We greatly appreciate receiving permission to reproduce the article titled "How to Keynote a Meeting" which appeared in the March 18 issue.

K. M. Neary
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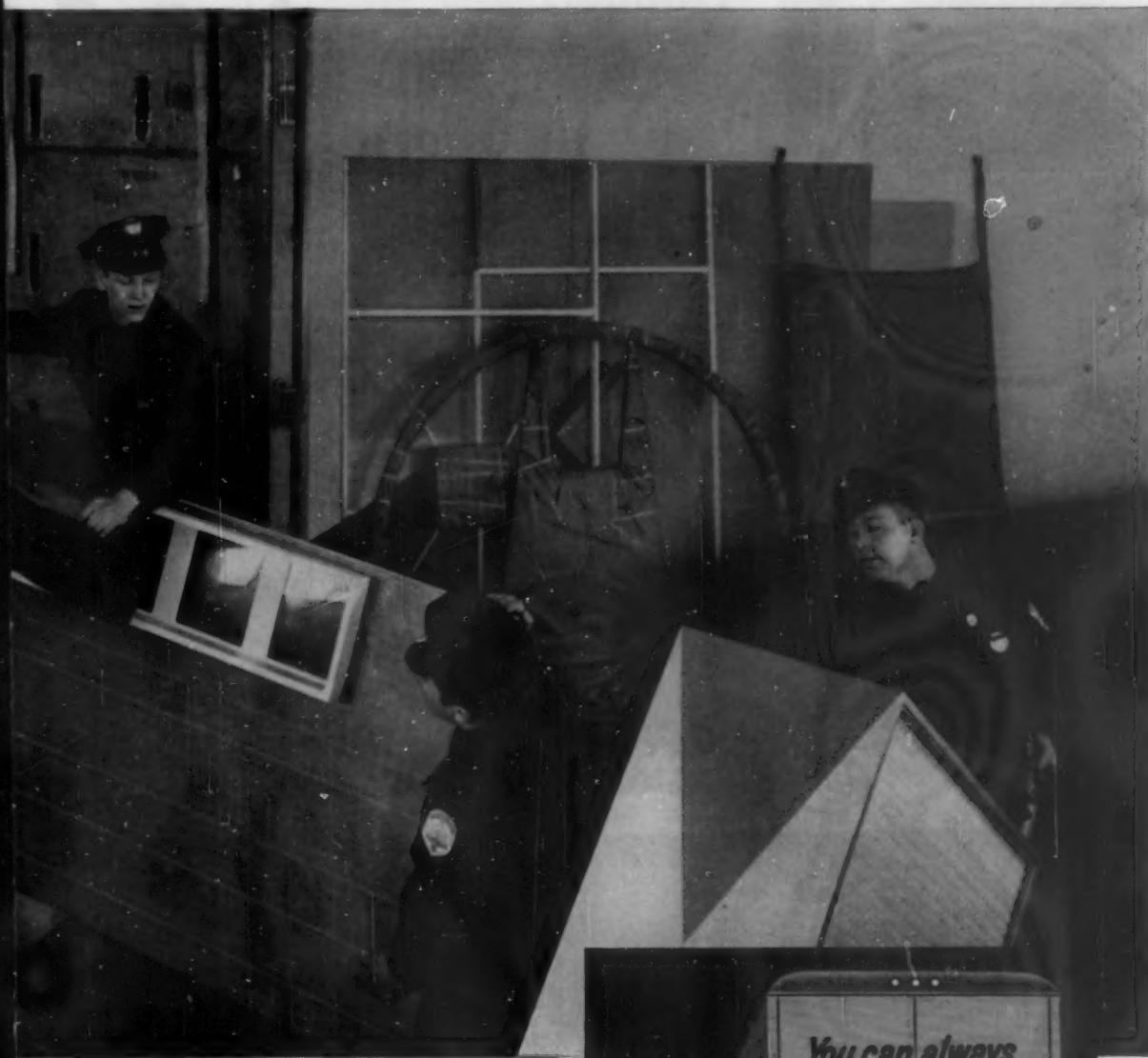
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-SM FACILITIES ROUNDUP

Washington, D. C.

Builders start construction on **Executive House**, Washington's new downtown 200-room hotel, and expect structure to be completed in time for the 1961 presidential inauguration. Hotel is to face Scott Circle where Rhode Island and Massachusetts Avenues intersect 16th Street.

Estimated at three million dollars, the hotel's main building will be five floors, with an adjoining eight level tower. Its public rooms can be used for individual meetings or combined into one larger area for conferences. Hotel is part of chain, Condado Caribbean Hotels, Inc.

Charlotte, N. C.

Manger Motor Inn, first motor inn of Manger chain to be in the South, has been completed. Three-story structure is built on stilts which allows out-of-sight automobile parking from guest room windows. Three-million-dollar building has studio rooms and luxury suites in the 160-units. A meeting banquet room serves 100 people.

Groton, Conn.

Contract for \$1-million renovation on **Griswold Hotel** has been recently signed to up-date function areas and 400 guest rooms at East Point, near New London.

Phoenix

Ramada Inn is to complete soon a 100-room addition at a cost of \$1.5 million. Construction brings total number of units to 400 rooms. Banquet facilities for 1,000 people are available. Folding doors permit three smaller groups to use the space simultaneously. Small function room on the mezzanine holds 25. Main convention area is equipped with public address, sound system, stage and dressing room.

New York City

Roxy Theater has darkened its stage lights forever. The 5,700 seat show place will become a 900-room addition and 600-car garage to the **Taft Hotel**. Expansion will boost Taft's capacity to almost 2,500 rooms. Roxy was bought by William Zeckendorf, Jr., president, Zeckendorf Hotel Corp., owner of the Taft.



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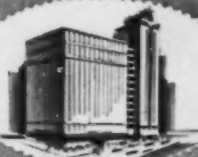


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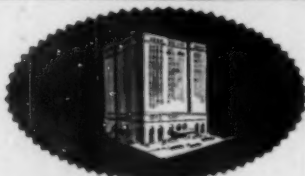
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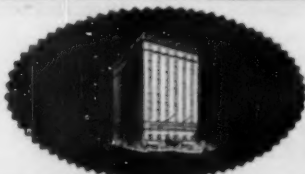
DINKLER-TUTWILER...BIRMINGHAM, ALA.

Meeting capacities	25 to 1800
Banquets	to 1300
Dances	to 1800
Guest Rooms	450



DINKLER-JEFFERSON DAVIS...MONTGOMERY, ALA.

Meeting capacities	15 to 350
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FACILITIES ROUNDUP

continued

San Francisco

Fairmont Hotel's new 29-story tower addition is under construction now. Plans include largest exhibit, banquet and meeting room space in northern California, according to owners Ben and Dick Swig.

Laredo, Texas

Contract will be awarded shortly for a convention center to be built adjacent to Sands Motor Hotel. Seating capacity is to be for 500 people. It will have a hydraulic stage arrangement. Stage will drop to allow for more floor area when needed.

Westport, Conn.

New Englander Motor Hotel, on U.S. Route 1 (Post Road) off exits 18 or 19 of Connecticut Turnpike, opened this month. The 76-unit motor hotel has a convention hall. Demonstrations and exhibits can be set up in an adjacent one-floor exhibit hall. Hall is about 12,000 sq. ft.

Meeting rooms for groups up to 250 are available with two and three dimensional visual equipment, speaker podium and stage. Full size motion picture screen with sound projection equipment with licensed projector operator is also offered. A. O. Samuels of Bridgeport heads the business group who built the motor hotel.

Buffalo

A 300-room hotel will be constructed, beginning this Spring, on a 10-acre track opposite Greater Buffalo International Airport. Hotel is to be named Airport Hotel. Owner, Patrick A. Cosentino, president of Dynamics Enterprises, Inc., announced that it will be a two-story structure to encompass about 34,000 sq. ft. Construction is to be undertaken in three phases. First phase is to include 100-rooms, an administration building house, dining room (150 people) conference rooms, coffee shop and lounge. Entire cost for hotel will be \$3 million.

Chicago

Construction of a \$2.5-million motor hotel is underway in Park Ridge's downtown section, 18 miles from Chicago's Loop. Expected to be completed by September, motel will contain 186 units in three sepa-

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FACILITIES ROUNDUP

continued

rate buildings. Each is to be connected with a glass enclosed passageway bridge. One level hall, away from the main living area, is divided into meeting and banquet rooms to accommodate conventions and private dining groups.

Oklahoma City

One-million-dollar motel is to be erected here. Construction is expected to start this month, according to the builders. The 100-unit structure will include plans for a convention facility, with a dining room to seat 250 people. Portion of the motel will be two-stories, while other parts will be three-stories high.

Dallas

Fifth major building of Dallas Trade Mart was announced recently. Construction, scheduled to begin this Fall, will include a half million sq. ft. of display, meeting and office space for the construction industry. Architects of building designed a ground floor exhibit hall of 302,500 sq. ft. and twin towers, 56 by 250 ft., 10 stories high. Ground floor is also to include a 400-seat auditorium, six meeting rooms and a restaurant with food service available for private luncheons. Building will be ready for occupancy by late in 1961.

Jackson, Miss.

Construction is underway at the Hotel Heidelberg to build its new Olympic room. Plans call for 11,000 sq. ft. of unobstructed space for exhibits. Ramp is also planned which will allow trucks to pull right up and unload at the service doors of the new room.

Surinam (Dutch Guiana)

Ground breaking ceremony recently took place to begin construction of a new \$2-million hotel, still to be named. Condado Caribbean Hotels, Inc., reports, "Hotel will mark the first major tourist hotel to be built in the country."

Omaha

Schimmel brothers, Midwest hotel men, announced construction will begin late summer on their new \$6-million, 400 room motor hotel. Plans include a ground floor convention hall to serve 700, built to exhibit cars and other heavy equipment.

MAY 20, 1960

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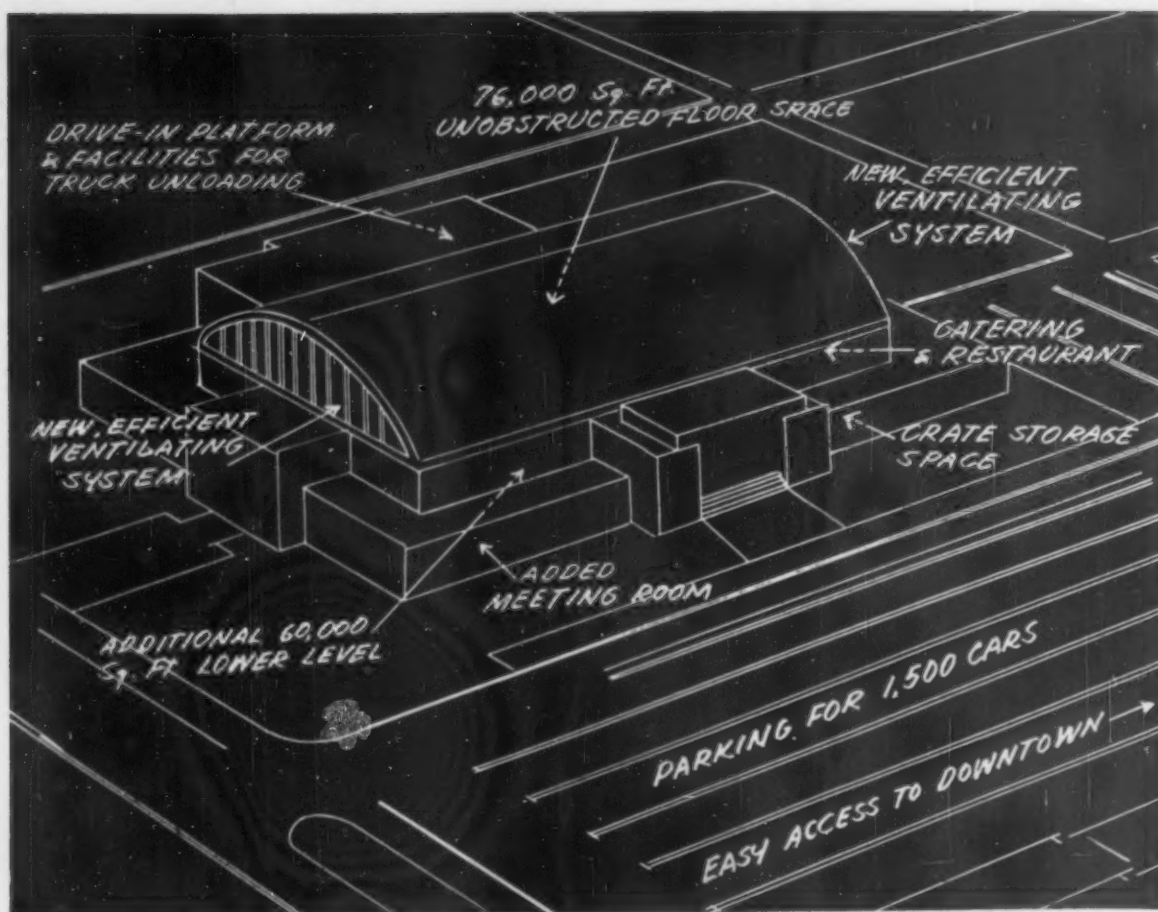
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SALES MEETINGS/Part II SALES MANAGEMENT

Century 21 Exposition finally "got off the ground." Huge event, slated in Seattle, 1962, was held up by legal tangles. Court action finally determined \$341,959 as right price for the site and gave city the okay to complete condemnation. U. S. Commissioner Philip M. Evans still hasn't given a green light to plans for the Government's scientific section. Plans were stalled while Evans immersed himself in the \$9-million project's tentative outlines. Date for approval of plans, now passed, has been moved up. Walter Darwin Teague Associates, New York City, has been commissioned to develop Government's scientific exhibits. Dates for the exposition are April 21-Oct. 21, 1962.

National Housewares Manufacturers Assn. has voted to move its summer show into Chicago's new Exposition Center next year. Winter show had already been slated for the same building. Show expects to have 1,600 booths. Show dates next year are Jan. 16-20 and July 10-14.

New York World's Fair in 1964 still has a hurdle to mount now that plans for a two-year event have been announced. International Exhibition Bureau which passes on member nation's world fair plans, limits fair duration to six months. U. S. is not a signatory to bureau "treaty" which prohibits contracting countries from accepting invitations to fairs that last longer than six months. To waive time-limit restriction, two-thirds of countries that belong to bureau must vote in favor of the longer fair. Fair planners in New York are going ahead on assumption that okay will be given.

New York Coliseum just marked fourth birthday and proudly announced it is now "the world's leading exposition center." Arthur Smadbeck, president, New York Coliseum Exposition Corp., reveals that 9.5 million visitors attended 139 major events in the building during its four years in business. "It leads all of the nation's older exposition centers," he declares. "The Coliseum has effectively reversed the long-established trend of the September-to-May exposition season, making it now an all year-round business." With air conditioning, he indicates, many expositions "now find the summer period highly desirable—even better than other seasons."

International Business Machines had to use closed-circuit TV to accommodate the crowds at its annual meeting of stockholders last month. Theatre Network Television installed 50 monitors and two large screens so 3,000 stockholders could see demonstrations of the company's latest machines. Overflow audience filled three halls in addition to 1,500 in main assembly room in New York Coliseum.

International Convention Planning Exposition, slated for Las Vegas, Nov. 29-Dec. 1, announced the appointment of Robert Letwin, editor, Sales Meetings, to its program planning committee. Exposition will include forums, seminars and workshops designed to give planners of sales meetings, conventions and exhibitions new ideas. Event, first of its kind, will be held in Las Vegas Convention Center. Show is to feature products, services and facilities used by meeting and exhibit planners.



National-American Wholesale Grocers' Association is one of many leading trade associations which held their high level conference in

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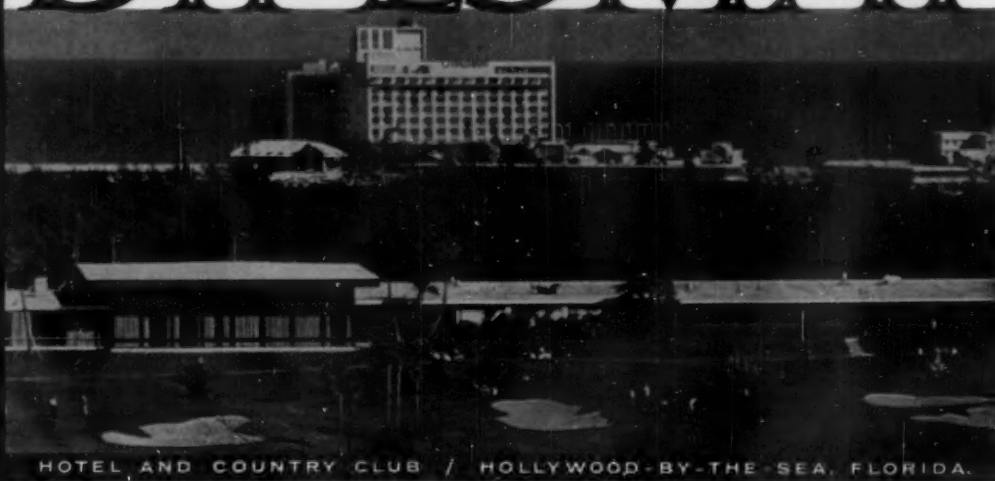
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Ninety percent of the exhibit space was sold by March for 1960 Chicago International Trade Fair to be held in the Navy Pier Exhibition Hall, June 20-July 5. Show is sponsored by Chicago Assn. of Commerce and Industry. Attendance from June 20-24 will be limited to buyers, to follow will be 11 days for public admission.

Over \$300,000 has been raised publicly towards construction of a \$1.5 million civic auditorium in Muncie, Ind. Structure is to be erected on the campus of Ball State Teacher's College for use by public and the school. Plans call for auditorium to seat 3,500 people.

Trophy award will be given for the most original booth, best single booth and best multiple booth among others at the National Auto Accessory and Parts Exhibit to be held in Las Vegas. Nominees will be selected by a committee of attending buyers to act as judges.

Convention manual on responsibilities of those who stage and service conventions and shows and proper procedures is in the works. It is being produced by Convention Liaison Committee, made up of representatives of hotels, association executives, exhibit managers and convention bureaus. Work on this manual has covered more than a year. It is expected to be ready by Fall. Final plans for distribution have not been completed, but it should carry a \$2 to \$3 price tag for those who are not members of organization affiliated with Convention Liaison Committee.

Trade show is not the only place that presents a security problem. Things even disappear from exhibits at stockholder meetings. Standard Brands, Inc., found shareowners descending on product displays after its meeting in New York City and stripping them bare of edibles. Only things they left were some dummy cartons and gallon-size jars of salad dressing. Gone were coffee, yeast, puddings, dog food, walnuts, corn starch, sugar, gin, blended whiskies, vodka, scotch and bourbon.

Largest concentration of steel firms ever signed to exhibit space at a Metal Show are on the books for 1960. American Society for Metals will have 16 steel companies at its show, Oct. 17-21, in Philadelphia.

Production Engineering Show, held every five years to coincide with Machine Tool Show, will have 50% more exhibitors and occupy 100% more exhibit space than it did in 1955. Both shows will be held in Chicago, Sept. 6-16. Tool Show will be in International Amphitheatre. Production Engineering Show is slated for Navy Pier. In 1955, Production Engineering Show had 200 exhibitors. This year it will have 300, and most will have larger space.

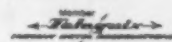
For exhibit attraction at its booth in Canadian National Exhibition, Toronto, The Maytag Company staged a contest to find oldest Maytag washer in use in Canada. Search ended with a 1911 electric motor Maytag, still in daily use, by an elderly couple (she's 82 and husband is 86) in Lethbridge, Alberta. Couple received a brand new automatic washer and Maytag now has a well-publicized booth attraction.



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AS THE EDITORS SEE IT

Some Light on Show Statistics

There are many who would complain about the dark but would not light a candle. And if Confucius said it, he might have been talking about our modern-day marketing executives.

It is the normal thing today for executives to complain about the lack of information on industrial shows. No program on exhibiting is presented that doesn't get nods from all and sundry when somebody charges that no other medium is so lax with facts.

"What we need is an audit!" is the cry. "We should have audits of shows just as we have audits of publications," goes the song. It's sung at every gathering of people concerned with their companies' exhibits.

These good people haven't lighted the candle yet. They're still complaining about the dark.

What seems to escape most observers of the trade show scene is that you can't audit something that doesn't exist. You can audit a publication's subscriber list because you know (in writing) who will receive the publication. But, at a show it is different. You don't know who will come. Until the show closes, you have no figures to audit. And if the show goes to another city, your audit of the first show may be far from the facts that develop at the second show.

Does this mean that you can't ever get statistics on show audiences? Not at all. What we're saying is that you can't get the same thing for a show's attendance as you can get from an audit of a publication's readers. There's little similarity between the two.

How can exhibitors light the light? There are two ways: First, demand from show managers that they provide breakdowns of attendances (geographically, by industry and by title). Some show managers do this now. Many would if their exhibitors demanded it.

When you get these breakdowns, make sure you don't accept them as fact for the next show. They are merely indicators for the future and fact on the last show only. (If you feel that these facts should be audited by outsiders to

keep show management honest, this may be a worthy crusade. But, keep in mind, this audit will not be the same as a publication audit, as we have mentioned.)

What's the second thing you can do to light a light in this darkness of show statistics? Invest a little in your own research. It will be more valuable to you, and it isn't particularly expensive.

It takes courage to research your show activities. For years you claim certain things about your exhibit (to top management) and now your claim is put to the test. As we said, it takes courage, but the results are worth the gamble.

Just recently we spoke to a marketing man whose exhibit at one of the largest and most popular industrial shows was being researched. His aim was to find out whether he should be in the show at all—although his company and most of his competitors have been exhibiting in the show for years and years and years.

He didn't want to find out who came to the show. From experience he pretty well knew who they were and from show management he had reliable visitor facts. What he wanted to know, do the people who come to the show really have an active interest in his product (a basic one) or do they pass him by (mentally) in favor of the more dramatic products at this show?

We don't know how he made out because results are now being tabulated. They might indicate he should spend more on next year's show or that he has been wrong in being in the show all these years.

Whatever the results, it will take courage to take the right action. But it seems to us, the comparatively small percentage of exhibit cost that went into the research will more than pay for itself no matter what the study shows.

If more companies would light this sort of light, they would invest their exhibit dollars more judiciously.



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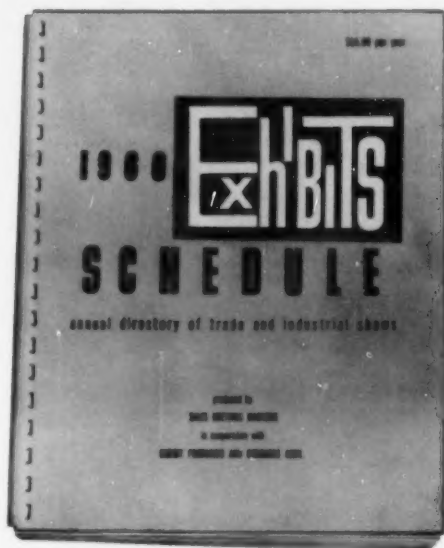
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Technical Exhibits
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*includes supplement in Spring, 1960

GIVES INFORMATION ON . . .

Dates of Events
Sites (cities, auditoriums)
Executives in Charge
Contact Addresses
Sponsor Organizations
Expected Attendances

Shows Listed Two Years in Advance . . . In Three Sections (listed by industry, by city and by date)

SOME OF THE MANY WAYS YOU CAN USE THIS HELPFUL GUIDE

- To pick exhibit opportunities
- To check events in related fields
- To schedule attendance by salesmen
- To plan year 'round exhibit program
- To check activity in particular city
- To find names, addresses of managers
- To pick new shows for new products

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MARTIN B. IGER

"We have never had an unsuccessful program . . ."

A Frank Discussion About Budgets for Incentive Sales Programs

THE word "budget" has no place in an incentive sales program. It should not exist. Here's why: The purpose of an incentive program is to reach a set percentage of increased sales above normal current output. These increased sales mean increased profits (or decreased losses). It's from these profits that you pay the cost of your program. Final expenditures are determined solely by the volume of the increased percentage of sales attained.

ACCORDINGLY, you start with neither budget nor travel prize when you plan an incentive program. Your first problem is to decide exactly what your marketing objective is. If you isolate this objective, you can then decide what kind of realistic goals can be set.

ONLY when you know what has to be done and what can be attained, do you talk money and rewards. It is a simple matter to pick a spot that will spark contestants to put forth that extra sales effort. It's no trick to discover how much cash you have to work with to give the winner the time of his life.

WHAT takes special skill is to determine the true potential for your program—to develop goals that are fair and attainable. It takes competent analysis of your individual sales problem to determine whether your promotion will be successful.

TRAVEL as an incentive goal has already proved itself through the years as being the most effective lure. Industry has found that a trip is more enticing to get better performance than cash rewards. Incentive-trip programs work. And that is why use of incentive travel programs has been spiraling upward. The destination . . . or "prize" . . . can only be considered after you determine what you want to accomplish.

Martin B. Iger & Co. has been conducting travel incentive sales programs for 28 years. Our major contribution to industry centers around our ability to properly analyze your marketing problem and arrive at a program that is realistic. We have never had an unsuc-

cessful program where we have been in control of the merchandising plan. We take great pride in the fact that top management in "blue chip" companies and advertising agencies have been relying on our judgment since 1932.

One of our experienced market analysts, specially trained to discuss your problems, is available by just contacting our nearest office. We will be happy to apply our many years of experience to your problem.

★ PLEASURE-PLANNED MERCHANDISING

MARTIN B. IGER & CO.

TRAVEL PROMOTIONS • CONVENTIONS • INCENTIVE PROGRAMS

TIMES BUILDING, 1475 BROADWAY, NEW YORK 36, Wisconsin 7-2888

A WELL PLANNED INCENTIVE PROGRAM CAN: (1) give you a larger share of an existing market; (2) increase sales volume; (3) dispose of obsolete products; (4) strengthen distribution channels; (5) combat price cutting; (6) increase sales outlets.

"WE OUGHTA HAVE A MOBILE SHOWROOM"



...YOU SURE "OUGHTA"

There's a limit to what a salesman can do personally in carrying an extensive merchandising program to the trade. That's why more and more companies are putting their "sell" on wheels—in the form of traveling showrooms which give their salesmen much better control of a sales presentation.

Armstrong Cork Company, for example, recently commissioned GRS&W to design and build interiors for 22 traveling showrooms. Right now, these mobile display units are touring the country bringing Armstrong's outstanding merchandising program directly to the doorsteps of 20,000 retail dealers. By having all the sales and

merchandising aids, presentation equipment and actual products all in one central location, the salesmen are able to deliver the sales message in a much more efficient and convincing manner.

GRS&W has constructed many mobile showrooms for clients with vastly dissimilar products and objectives. We'll be glad to discuss how this important medium can fit into your sales promotion program.

Send for interesting case history stories on "Traveling Showrooms."



GRS & W

exhibits and displays

5875 CENTRE AVENUE, PITTSBURGH 6, PENNSYLVANIA

Ingenuity Is Mark of Today's Best Exhibits

Subtle marketing concepts worked into some top exhibits, while others show imagination applied to budget and physical problems. These are examples of successful exhibits in current shows.

PROBLEM: To show Canadian products available at Dominion Stores, Ltd., national food chain, in unusual 130-ft. by 18-ft. exhibit space. **SOLUTION:** Panel of rotating triangular, aluminum columns on which are mounted color photographs. Columns rotate by a triple-timer mechanism. Movement acts as attention getter for exhibit. This exhibit was designed and built by Taylor Advertising Ltd., Canada.



PROBLEM: To design an exhibit to be viewed from all sides without obstructing the vision of any one viewer. Give strong corporate identity. Convey through exhibit that products by National Gypsum Co., Buffalo, are "A Step Ahead of Tomorrow," the exhibit theme. **SOLUTION:** Full cubical content exhibit was designed to provide lounge-type setting for visitor's comfort. Triangular pylons are constructed with lightweight metal frames and covered with expanded metal. Gardner, Robinson, Stierheim & Weis, Pittsburgh, is designer.





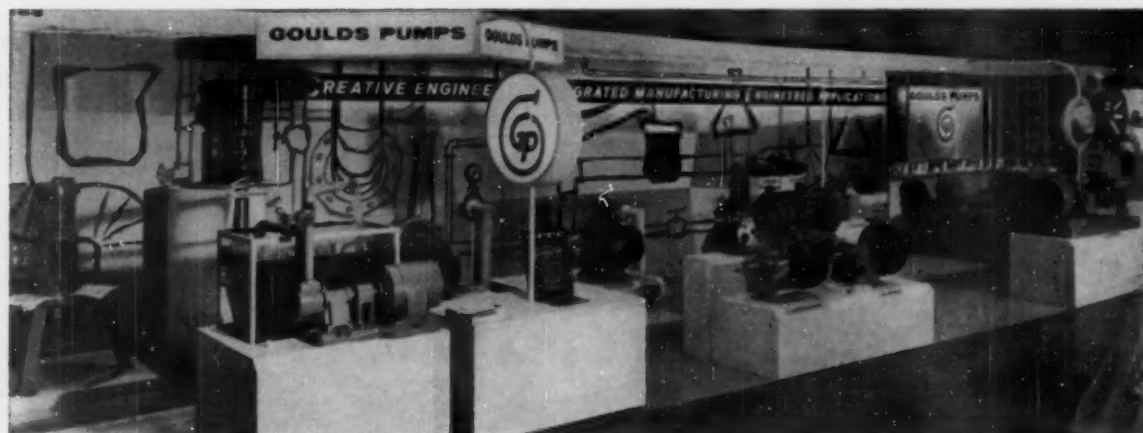
PROBLEM: Design exhibit to explain American Telephone & Telegraph Co.'s progress last year at stockholder's meeting.

SOLUTION: Nine separate exhibit presentations with 105 lineal ft. of space. Exhibit is designed by Bertell, Inc., N.Y.C.

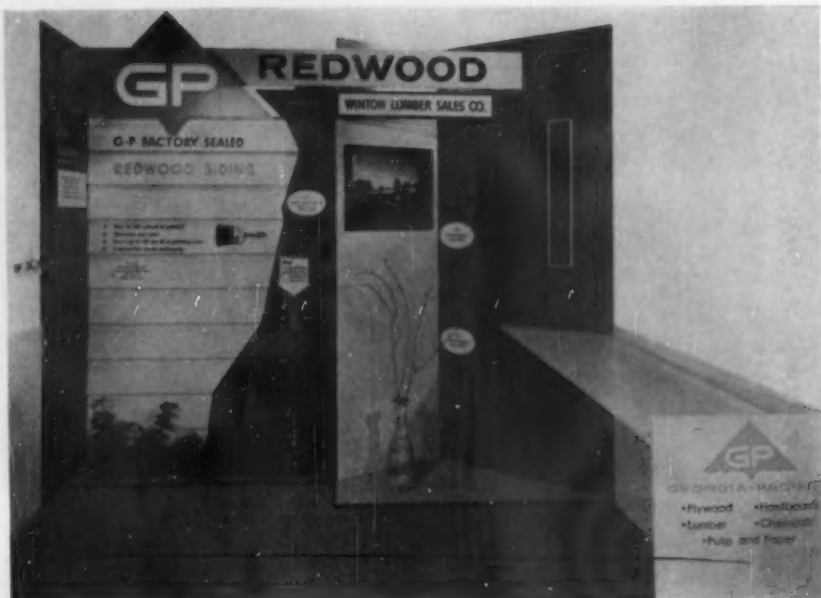


PROBLEM: Show builders ceiling material by Celotex Corp., Chicago, in exhibit space with a 17-ft. clearance. **SOLUTION:** An 8-ft. by 12-ft. "floating" room in which live model talks to visitors by telephone. Celotex exhibit is by Award Exhibits, Chicago.

PROBLEM: Display products of Gould Pumps, Inc., Seneca Falls, N. Y. on one-shot bases. **SOLUTION:** Modular put together for expansive impression which can be broken-down into smaller exhibits later. Exhibit is by Norman Fisher Hadley, Buffalo, N. Y.



PROBLEM: Feature exterior and interior uses of redwood by Georgia-Pacific Corp., Portland. **SOLUTION:** Application of redwood in exhibit with space to provide strong identification for dealers in local shows. Exhibit is designed and built by General Exhibits & Displays Inc., Chicago.



PROBLEM: Design International Nickel Co., New York City, exhibit to fit many spaces for re-use. **SOLUTION:** Cubic content exhibit on modular principle, by Jenter Exhibits, Mount Vernon, N. Y. Exhibit above and below are from same modules.



PROBLEM: Celebrate the 85th anniversary of Farmers & Mechanics Savings Bank, Minneapolis. **SOLUTION:** Gay 70's teller cage fronts by Hass Display Co., Minneapolis.



PROBLEM: Display fixtures by Universal Rundle Corp., New Castle, Pa., so insides can be seen.
SOLUTION: Fixtures were solidly mounted on the back-wall of exhibit designed and built by Rapport Studios, Cleveland.



PROBLEM: Display the advantages of new stud-less wall partition by United States Gypsum Co., Chicago.
SOLUTION: Live demonstration is used with model in Scottish attire to suggest thrift. Exhibit is built by 3-Dimensions, Chicago.

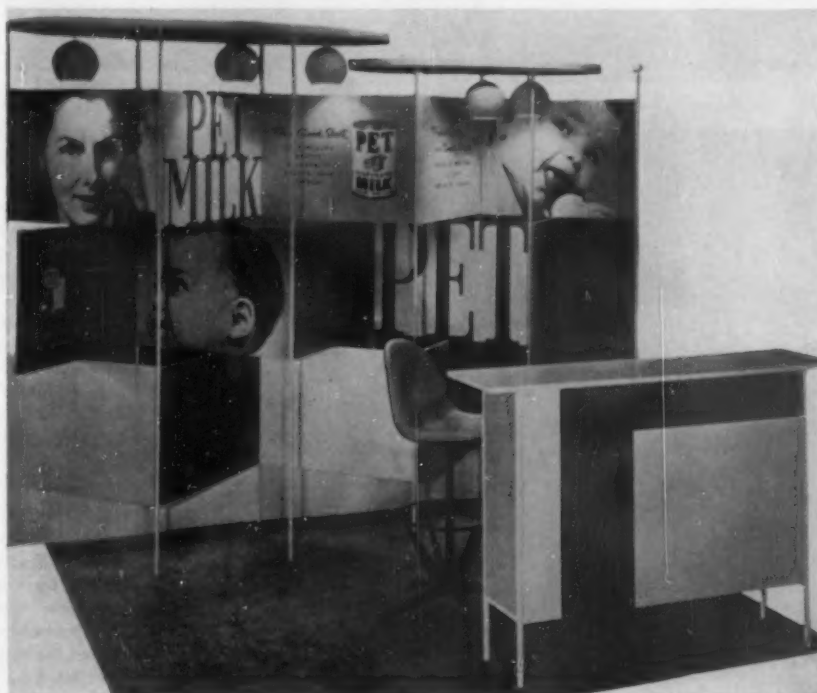


PROBLEM: Show multi-products by Gustin Bacon Co., Kansas City, in common theme.
SOLUTION: Modular walk-through exhibit with suspended ceiling to hide girders is by Manncraft Exhibitors Service, Omaha.



PROBLEM: Explain Ohio Bell Telephone Co.'s System Materials in use today and plans for the future. **SOLUTION:** Conference type of exhibit in which speaker is used to explain technical information. Ohio Bell exhibit is by Ohio Displays, Cleveland.

PROBLEM: Design exhibit to help explain care and feeding of infants with Pet Milk. **SOLUTION:** Exhibit was manned with personnel to talk to visitors. Accordion exhibit allows it to fit in any space from eight to 12 ft. Exhibit is by Gardner, Robinson, Stierheim & Weis, Pittsburgh.



PROBLEM: Introduce new DUO Face Seal and emphasize advantages of Timken Roller Bearing Co., Canton, Ohio. **SOLUTION:** Plexiglas sheet was cut to resemble bearing. Advantages were screened on small plastic discs and keyed to mock bearing. Duo exhibit is created by Custom Displays Inc., Warren, Ohio.





PROBLEM: Forest conservation exhibit called for special mechanical and electrical parts to give realistic motion. **SOLUTION:** "Smokey Bear and his friends were animated life-size. Talking exhibit presented by Keep Oregon Green Assn. and the U.S. Forest Service. Object is to bring live messages that Smokey gives on TV Exhibit built by Messmore & Damon Inc., New York City.



PROBLEM: Exhibit was to announce the new Overview publication which presently has replaced two former educational publications. Bittenheim Publishing Co., New York City, wanted exhibit to give the complete marketing story of Overview. **SOLUTION:** Exhibit had walkways around exhibit with seats for visitor comfort. Visitors look down on exhibit which tells the number of educational executives which read Overview. Design on top tends to unite all drop-off angles of exhibit into a total impression. Ramp was designed to take viewers past display material in the proper sequence. Exhibit created and built by Functional Display, Inc., New York City.

PROBLEM: Explain American Telephone & Telegraph Co.'s use of communications systems in space. **SOLUTION:** Eight individual exhibit presentations by which visitors can pick up telephone and hear recorded explanation in futuristic setting. Part of Exhibit describes Bell's communication system for Sage, U.S. defense system. Exhibit was developed by The Displayers, Inc., New York City.



U. S. faces need for big export increase. We are going into more foreign fairs and are trying to make them produce sales of American goods. More U. S. manufacturers are being invited to exhibit because . . .



DIRECTOR Walter S. Shafer, Office of Intl. Trade Fairs.

Exhibits Now Our "Hard Sell" Abroad

By **WALTER S. SHAFER**

Director, Office of Intl. Trade Fairs, U. S. Dept. of Commerce

There's no better way for an American business to test foreign markets than to show its wares in official United States exhibits at international trade fairs overseas.

And there's never been a time of greater need for increasing exports than now.

Two years in the service of our Government, after 40 years in a business that did a sizeable foreign trade, has been a rich and challenging experience to me.

Our United States Exhibit plan, in its sixth year, is made to order for the business that has never crossed the waters that separate the domestic market from many others on far continents. But those continents are not so far these days. Ease with which goods of other countries reach us provides food for thought, plus need for action.

President Eisenhower's recent special message to Congress dealt with this need for action. He asked support for a new national trade program—a hard-sell program. To help correct a deficit in our balance of inter-

national payments, this program emphasizes the need to sell more goods overseas. Such sales expand business, create more jobs at home, and give customers better living conditions through their purchase of this country's varied products.

Our trade fairs program has been showing these products—close up—to more than 50 millions of people in various parts of the world. Now "hard sell" will be given greater emphasis.

We continue to focus on telling the world about the United States and its free, competitive enterprise system. But we believe our foreign policy objectives will be served better by a more comprehensive display of this country's technological development. We want to show the adaptability of this development to the needs of other countries, and its competitiveness with other industries in the world.

How better can we prove our points than by demonstrating, in animation, America's machinery, its manufacturing processes and its consumer goods?

On my official missions to our far

flung exhibits I am impressed always by the eager faces that look upon our displays, seeing and feeling at close range, wonders they never saw before.

In these exhibits there is appeal for everyone—men of commerce who come to inspect and compare with a view to market needs, people who have heard much of America and are interested in seeing for themselves what it produces. Uneducated as well as educated form lasting impressions. They pick up illustrated promotional material, take it home and talk about their experiences with relatives and friends. Word about America spreads far and wide from those who have had visual proof of its way of life.

Our official exhibits are in themselves evidence of America's ingenuity. In a few short years we have developed an exhibit "know-how" that sets them apart from patterns of centuries-old trade fairs in Europe and Asia. They are different, even, from the Soviet world's great showcase pavilions that were set up in trade fairs

after World War II, the propaganda values of which drew the United States officially into the trade fairs field in 1954.

American pavilions are not reminders of museums. There is animation and color and sound. One need not read to understand. Young men and women of the host country, carefully selected and trained, tell about the displays over which they preside—in the familiar local language. Exhibit layout and design has been perfected with the same sensitivity to crowd movement and eye appeal that prevails in store windows and shopping floors of America. There's an atmosphere of welcome and friendliness, certain to build goodwill and understanding of all that our country stands for.

With 1960's added emphasis on selling, attractive trade information booths are being featured. Exhibitors are urged to have well-qualified sales technicians in charge of their displays to show their products in the best light, make available informative printed matter, see that there are proper oral explanations—and to consummate sales.

As the United States experiments and initiates in the trade fairs field, others imitate. Our demonstration of values in animation has led to more animation in other national showings. As competition adds zest to domestic business, so it develops in our efforts to reach more markets abroad. It is the challenge of 1960 and the years immediately ahead.

Whether an American manufacturer or supplier chooses to join an official United States exhibit, or show independently in an overseas trade fair—or both ways—he is taking the action so vital to the current Government-Industry program to spur a healthy economic growth in the face of increasing trade competition from other parts of the world.

In order for an industry or business to participate in an official exhibit it must have a product that conforms to the needs for the showing at a particular location. Advance study is made of what a country's interests and needs are, and a theme developed to give the exhibit a locally-accepted objective and appeal. If a company's wares qualify for a certain exhibit and are accepted for it, Office of International Trade Fairs offers that company complete cooperation to properly exhibit its product. There is great advantage, of course, in being a part of a United States showing. It is well run by experienced hands, with all possible assistances for promoting the values of American products generally and exhibits particularly. Among na-

U.S. Exhibit Plans

U.S. exhibits are now scheduled in the following foreign fairs: 29th Intl Trade Fair, Poznan, Poland, June 12-26; 7th Damascus (Syria) Intl. Fair, Aug. 15-Sept. 10; 29th Intl. Fair, Izmir, Turkey, Aug. 20-Sept. 20; Jeshyn Intl. Fair, Kabul, Afghanistan, Aug. 23-31; Intl. Autumn Fair, Vienna, Austria, Sept. 4-11; 25th Intl. Fair of Thessalonika, Salonika, Greece, Sept. 4-25; Intl. Trade Fair, Zagreb, Yugoslavia, Sept. 10-25; 11th German Industries Exhibition, Berlin, Sept. 10-25; 8th Tunis (Tunisia) Intl. Fair, Oct. 14-30; U. S. Small Industries Exhibit, Colombo, Ceylon, Jan., 1961.

tional exhibits at fairs that of the United States is naturally a crowd-getter.

Information on trade fair approaches is available in the Department of Commerce. Office of International Trade Fairs may be consulted regarding official Exhibits; Office of Trade Promotion about independent exhibits.

The Government is in no position, considering the modest budget for official exhibits, to accept all invitations extended each year from international trade fair managements. Of the usual 50 received, only about 14 can be accepted. We can step up the number of showings in direct proportion to increased industry support in 1960-1961. Decisions on where to go are made by an inter-agency government committee that considers the factors of advantage to the United States in being officially represented by an exhibit at a fair.

As of April 1, Office of International Trade Fairs has placed 84 exhibits in 28 countries, since the start of the program in late 1954. More than 50,000,000 persons have seen these showings of American products, provided by some 5,000 companies. During 1960, schedule calls for 14 exhibits.

What of sales results? One solid indicator of buying interest came during the 1958-1959-1960 series of four U. S. Small Industries Exhibits in India (first time the program has set up exhibits "solo", independent of a trade fair). Equipment for these showings in New Delhi, Calcutta, Madras and Bombay, was a sellout. So well suited was the machinery to the needs of India's five-year indus-

trial development plan that there was ready use for it in the small shops being set up. As it moved across India, the exhibit sold out at its close and was re-equipped for its next stand. How many orders for more machines and parts will result from these placements only the manufacturing companies can tell.

At the windup of other U. S. exhibits, supermarket equipment has been sold in Yugoslavia and Spain; a filter tip cigarette making machine in Poland; costly TV installations in Yugoslavia, as well as fiberglass machines; apple-sorting device in Greece—all sales forecasting further purchasing and continuing interest in American goods. If we had reports from participating companies on all overseas business subsequent to exhibit showings, the record would be impressive.

Our further confidence in the sales value of trade fairs participation comes from expressions like these, in letters written to us:

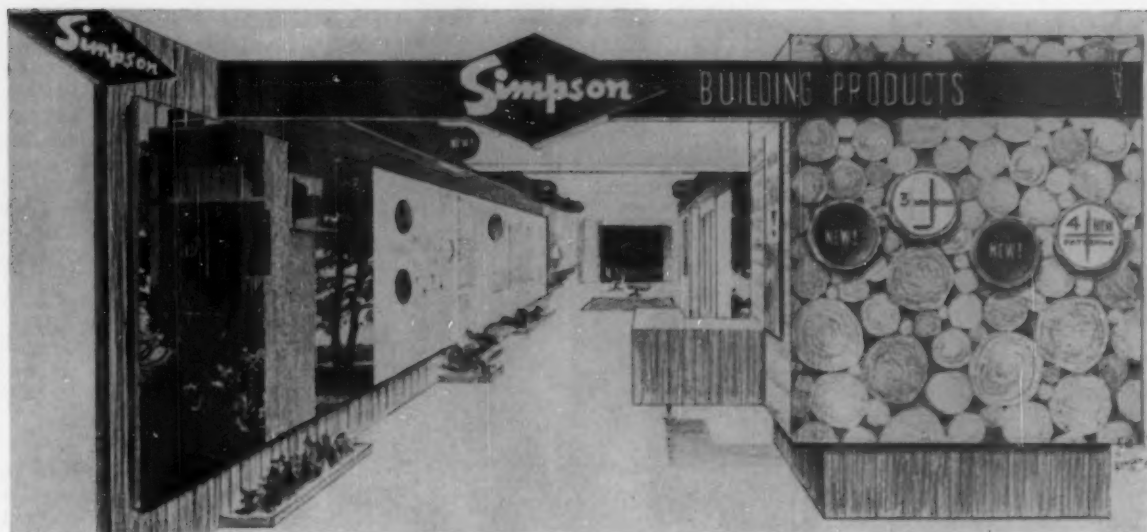
"... It is interesting to learn that you will place greater emphasis in overseas exhibits on the quality and performance of American products and the fact that these products are for sale. We heartily agree with this policy, intended to help the United States in the competitive struggle for world business..."

"... We are of the opinion that the Office of International Trade Fairs renders a valuable commercial as well as political service to this country by reaching the common people of foreign countries by visual insight into our standard of living and culture, as well as a completely understood expression of our goodwill and assistance in their own economic development..."

"... Our company has been exporting products for over 60 years and believe the Office of International Trade Fairs is of great assistance to American manufacturers in promoting the sale of our products in foreign markets..."

Whether we are exhibiting in our permanent American pavilions at Vienna, Austria; Zagreb, Yugoslavia; or Bari, Italy; or in one of our attractive demountable structures we take from fair to fair, this successful Government-Industry program moves forward in the spirit of the old American slogan, "the show-must-go-on".

Facing the national need for an increasing volume of exports, we extend a cordial participation invitation to companies that have not yet experienced the satisfaction overseas of "dramatizing through displays the image of America as a free enterprise country." ♦



FREE SEEDLINGS are given away by Simpson Timber Co. at National Assn. of Home Builders Convention. Located at end of hall, exhibit manages to attract visitors with tree giveaway and exhibit design. Company ran out of trees at booth.

Simpson's Rules Make Exhibit Work

It had what you might say was the worst spot in the show—a dead-end hall—but Simpson Timber Co. put its nine rules into play and came up with a winning exhibit. Here is what company planned, what problems it ran into, and why it did what it did.

By THAYNE B. JONGEWARD

Advertising and Consumer Relations Director, Simpson Timber Company

Certain basic rules apply to almost any exhibit you may be asked to create. These are the rules we followed to produce an exhibit for the 1960 Exposition and Convention of National Association of Home Builders:

1. Start in plenty of time to allow careful advance planning.
2. Make best use of space available.
3. Design exhibit as a unit rather than a display of separate elements.
4. Create an enticement to attract traffic.
5. Use design elements to attract attention and hold visitor's interest.

6. Determine number of products to be shown and those to receive feature treatment.

7. Plan traffic movement in the booth to avoid congestion.

8. Decide method for distribution of literature.

9. Have booth adequately manned at all times with experienced salesmen.

This is how we applied these rules to the Simpson exhibit at the Home Builders Convention:

1. **Advance planning:** NAHB convention, which ranks as one of the nation's largest, annually attracts some

35,000 builders, architects, distributors and manufacturers. Although the convention was held in Chicago in January, we started to plan overall design of the exhibit and relative placement of product lines as far ahead as May and June of 1959.

As a first step, we developed a tentative timetable of deadlines for various stages of exhibit design and construction with our advertising agency, Lennen & Newell, Inc., San Francisco, who coordinated details and supervised actual construction.

2. **Space:** We were faced with the problem of creating a display for an awkward space, 13 ft. wide and 60 ft. long. It was in a dead-end elevator corridor (not used during the exhibit) and considered undesirable



EXHIBIT GOES UP (far left) as workmen put each piece in place according to exhibit plans. End of hall exhibit space gave exhibitor problem design wise. It had to be built to erase dead-end feeling to entice visitors. Douglas Fir seedling (left) is the tree distributed free to NAHB's visitors.

by many people because of its resemblance to a long hallway. A massive column was situated at the front corner of the space which required special design treatment so as not to detract from the display. We felt, however, that this space had excellent possibilities for Simpson since it was large and could easily be seen by traffic approaching from three directions. It was larger than most exhibitors would want, but suited us because we needed plenty of room to display building products—many of them must be shown in large pieces to show the beauty of wood grain patterns or in full size such as doors.

Hence, we designed the booth to attract attention from all traffic channels and to allow visitors to flow freely into and through the exhibit. Panels were constructed to fit along the walls. A simulated room area was built in the extreme rear, and various Simpson acoustical tiles were used for the ceiling. Existing hotel carpeting had a vivid floral design which clashed with the modern motif and color treatment of the display, so new carpeting was installed in the booth.

Entire display was constructed and set up in San Francisco so that we and agency account men could inspect in critical detail. Minor corrections were made and the exhibit was disassembled, crated and shipped to Chicago for final installation prior to the opening of the convention.

3. Design as a unit: Exhibit was ar-

ranged to appear as one single unit, rather than as a mixture of diverse segments assembled together. We wanted a feeling of continuity and an expression of the central theme throughout the entire exhibit. Every effort was made to carry and maintain the interest of the visitor from the first panel through to the last.

4. Enticement: As an enticement to attract visitors, we gave away one-year-old Douglas Fir seedlings, potted, in a polyethylene container with planting instructions. This not only supported our exhibit theme—"Beauty Begins with Nature and Its Best Expressed as Useful Building Products for the Home"—but informed people of Simpson's extensive reforestation program. A leading newspaper man called the seedlings "the hit of the show!"

We distributed seedlings in the extreme rear of the display which served a twofold purpose: (1) the builder had to pass completely through the exhibit to receive his gift; and (2) people were more receptive to receiving their seedlings this way rather than from a "barker-type" salesman at the front of the booth.

With convention exhibits located in three different buildings, miles apart in Chicago, our object was to get as many seedlings as possible in circulation throughout the entire exposition during the first two or three days. We hoped they would be seen and talked about to prompt others to come to

the Simpson booth and ask for a seedling. It seemed to work because the entire supply on hand was exhausted before the closing of the convention and orders were taken for additional thousands to be mailed to homes of builders, architects and other visitors.

5. Design elements: We placed illuminated red diamonds, replicas of Simpson's trademark, in key positions on the marquee of the exhibit to be seen easily from persons approaching in all directions.

The massive column at the front corner of the exhibit was fully used as a part of the display. The column was framed with display panels and counters. Front panel projected beyond the column to accommodate mirrors and scale model versions of four brand new products displayed for the first time at this convention. When viewers looked into circular windows cut into the front panel, an illusion effect was created, by means of trick lighting and the mirrors, that they were seeing the products at a considerable distance right through the huge column. For consistency of effect, and to tie in with all of our other advertising and promotion, circles and diamonds were used throughout the exhibit.

Other eye-catching displays also were used in the exhibit area. A water drip-test demonstrated water repellency of a new factory-primed redwood siding which we call "Lifecoat".

All panels were designed with easy-

to-read messages in bold-face type with samples and information on use of each product.

Although not apparent to the visitor, but for convenience, we designed all panels on a module system and mounted them on structural framing to facilitate individual removal. This was extremely valuable in the final stage of construction, when inevitable changes were being made.

6. Products: Naturally the predominant feature of the exhibit was new products. These were spaced throughout the exhibit area and easily identified because of illuminated signs that flashed "NEW". New products included two Forestone acoustical ceiling tile textures, a line of "Lifeclad" pre-finished plywood paneling with matching flush doors, Lifecoat factory-primed redwood siding, La Honda redwood paneling, Seven-Eleven ceiling height doors, and two designs—The Sonata and The Concerto—from the new Symphonic door line.

All other home building products manufactured by Simpson had to be included in the exhibit and given consideration for appropriate display area.

We were faced with a difficult problem when materials were needed for the exhibit. Our mills had not begun full production of some of the new products and some had to be specially made for the display. Time was the big factor in December when we were delayed while we waited for several new products.

7. Traffic control: With a booth only 13 feet wide, we knew that traffic control was important. From experience at many trade shows, we realized booths are designed too often without thought to visitor traffic patterns and result in congestion. We minimized this to a large extent by designing our displays to encourage traffic to circulate in a normal clockwise pattern.

Salesmen helped guide the flow of traffic and the simulated room in the extreme rear with a large picture window was an added attraction. A rear-view projector covered the picture window with changing scenes. Seedlings also were given away in this area.

8. Distribution of literature: We offered to mail literature to builders, architects and distributors for several reasons: (1) It would spare them the inconvenience of having to carry it with them; (2) it enabled the company to establish a selected mailing list for future direct-mail promotions, and; (3) literature given out indiscriminately will frequently end up on the convention floor or in the nearest

waste basket.

9. Manning the booth: Every morning at 7 a.m., we held a breakfast meeting for our salesmen to determine who would be in the booth and at what times. A basic schedule had been established prior to the convention, but last-minute changes were frequently required. Typical visitors' questions and any problems we had encountered were discussed at this time.

Despite all of our careful advance planning and coordinating, certain things did go wrong. For example, the truck carrying the exhibit to Chicago ran into extremely bad winter weather and some high water enroute. Portions of the exhibit were found to be water damaged when uncrated on Friday evening.

With the exhibit opening on Sunday noon, several signs needed repainting, two panels needed retouching, numerous elements of graphic material had curled or peeled off en-

tirely, and a piece of carpeting was so badly stained it had to be replaced. Incidents such as this could not possibly be foreseen, but by round-the-clock efforts all repairs were made before the convention was officially opened.

Installation of carpeting over existing carpeting presented another problem. Under heavy traffic, it began to creep and could not be firmly affixed because of hotel regulations. By the time next year's show rolls around we hope to find a solution for this.

Such incidents must be expected; it is inevitable that minor emergencies will occur. Advance planning is the best preventative to eliminate many headaches and we were amply rewarded by the results we achieved.

We feel the booth was effective and successful for Simpson in terms of increased traffic, inquiries and sales.



"Never worked a two-week show before, eh boy?"



How to Cut Exhibit Costs

Cost-cutting sleuths of Exhibit Producers and Designers Assn. have searched all avenues for clues to lower costs. They have developed five areas in which designers and builders can help to save you money. There are six things you can do to cut cost.

Watching costs of marketing mount? If costs of exhibiting is part of your concern, you have company.

Nobody is more concerned with inflation in exhibits than Exhibit Producers and Designers Assn. This group of professional exhibit creators says your exhibit costs should not have gone up in price at a greater percentage than increased costs in your own business. According to EP&DA, your exhibit expenses should be in line with all other media.

Best brains in the exhibit field have been working on this problem of exhibit cost control. EP&DA's specialists have devised many procedures to

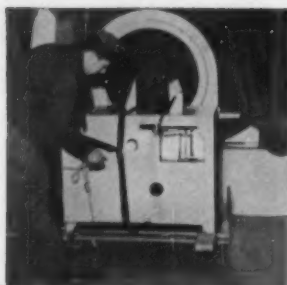
cut final expense for exhibitors. "Right now," says Raymond J. Walter, executive secretary, EP&DA, "you can get more for your exhibit dollar than ever before, if . . ." The big "if," he says, is if you plan wisely and early with your exhibit designer.

Here are some of the ways EP&DA has been cutting away at your final costs:

1. Exhibit setup: You pay for time when you erect an exhibit. If labor wastes it, you pay for it. One big reason time is wasted is that laborers may not understand setup instructions. As they ponder and fiddle, you pay.

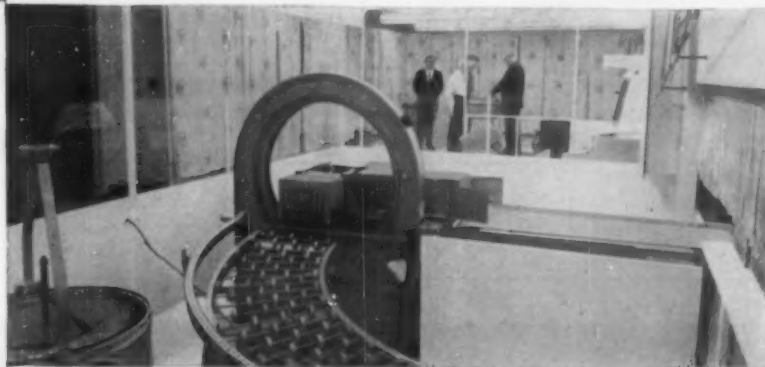
To beat this money-wasting practice, EP&DA has devised uniform setup drawings and instructions.

Each member of EP&DA (over 100 of them in principal cities) now uses uniform instructions for erection. Several copies are made. One always travels with the exhibit. No matter where it goes, any EP&DA member organization can decipher even the most minute details because all facts were written in accordance to an overall plan. All structural members of your exhibit are lettered and numbered uniformly. Workmen who have never seen your exhibit can erect it quickly from the uniform instructions.



**Intricate Exhibit
arrives promptly...
in perfect working order!**

U. S. Steel display components picked up in Chicago and Pittsburgh are delivered in New York ready to operate.



America's Most Recommended Mover

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2. Maintenance: EP&DA designers have worked to outwit the clumsy oafs who drop exhibit crates off truck tailgates, bang them into walls and generally manhandle what might be delicate display material. Through careful research, EP&DA has devised designs for packing cases to give maximum protection of exhibit material under roughest handling conditions.

Packing case designs were distributed to all EP&DA members last year as an aid toward final cost cutting. "Damage repairs and refurbishing are just as important an item of cost control as original construction," EP&DA points out. "With new packing cases designed to take unusual stress, our aim is to keep exhibits in top condition longer."

3. Materials: EP&DA maintains chapters in most large cities. Through cooperative buying, chapter members have been able to get many basic materials in quantity at considerable discount. Less costly materials is reflected in lower final price to exhibit buyers. "While we can pass on many savings in cooperative buying and pooling of orders, you can't expect tremendous cuts in exhibit costs," EP&DA points out, however, "Biggest cost in any exhibit is labor. Every piece that goes into an exhibit is custom-made. So even if we can make a 15% saving in material, material itself represents only 25% of total average exhibit."

4. Labor: Wages and salaries are the toughest problem for exhibit industry. But this problem has not gone unchallenged. Local chapters of EP&DA negotiate union contracts to keep labor rates in line with those prevailing in industry generally. "You can't expect exposition labor costs to remain static while all other labor goes up. Big job for EP&DA has been to be fair to labor, but to prevent any 'hanky-panky' that will reflect in unfair costs to exhibitors," says EP&DA's Labor Committee.

One case of hanky-panky, EP&DA cites, is where union powers attempt to blacklist a "rebel" in the union, because he challenges some union practices. When some union boss attempted to threaten EP&DA members who hired a "rebel" in the local union, EP&DA members not only disregarded the threat but joined in a law suit to prevent such unfair practices (which usually lead to higher labor costs).

5. Ethics: EP&DA maintains a national Trade Practices Committee and each local chapter has its own committee. Aim is prevent unethical operations. Before an organization can

what's new in exhibits?

A MILLION AND A HALF dollars worth of diamonds, under 24-hour armed guard protection, was used in a spectacular exhibit for Industrial Diamond Association at Detroit's ASTME Show. Central feature was a replica of "Old Faithful", spouting thousands of carats of sparkling diamonds into the air.

I NTERNATIONAL AUTO SHOW at the New York Coliseum has grown to a size that now rivals the traditional domestic car shows. This year's event included some 300 models from 80 manufacturers in ten countries. Of course, the American compacts found it desirable to be among those present in a big way.

A MONG NEW training aids is a full-scale plywood mock-up of cockpit and fuselage section of military aircraft, made in transportable units to travel by van. Inside are complete operating instrumentation and navigational equipment for demonstration and training.

T HE GIANT YOUNG electronics industry showed its style consciousness in the 1960 I R E Radio Engineering Show. Every inch of the four floors was jammed with an unusually fine and varied representation of the contemporary exhibit designer's art.

T WO BIG OPENINGS only nine days apart are taxing the facilities of the major New York exhibit contractors. Freedomland and the British Exhibition, each a major event involving a heavy workload, are making things hum this spring.

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be admitted into EP&DA membership, it must have been in business at least two years and must maintain design, building and servicing facilities. "We have been accused of being tough with members as well as prospective members," says Trade Practices Committee. "Well, we have been. Few things will unfairly operate against an exhibitor's budget than a shady exhibit house. While seemingly giving a bargain, the unethical house will cut and chisel on essentials. Final result, exhibitor has bigger bills in the end."

Trade Practices Committee cites this example of what can happen. An unethical operator will bid for a job and come in with a price startlingly low. He gets the job. However, he doesn't tell you what to expect as a final cost. His contract may not lie, but it misleads. It says you will be billed separately for copy and mounting of products. However, he never tells you that on the basis of his design, this item of copy and mountings could equal 50% of his quoted price. "The ethical designer will let you know exactly what to expect cost-

wise. It may appear higher, but it isn't. He doesn't leave out cost items in early negotiations. There are no last-minute surprises."

Another fellow that EP&DA says ultimately costs an exhibitor more money is the operator who works out of his hat. He has no staff and no overhead. He operates as a broker. He gets a job and shops around for design and construction. "Problem with this fellow is that he can't offer service—he has no organization," says EP&DA. "When you need copy, or any change close to show time, he may have trouble getting it for you. He has to depend on somebody else's labor which may be tied up. He has no labor force and can't handle a show setup himself. So in the end, it probably costs you more by the time you return from a show and add up all your bills—and headaches."

It is easy to understand why EP&DA aims for high ethical standards, but why the big concern about cost cutting for exhibit buyers. Don't EP&DA members make more money on higher bills? "Sure, we do," says EP&DA. "Bigger bills mean higher gross this year. But what about next?"

"Exhibit medium is one of the most dynamic marketing techniques. It offers an exhibitor opportunities for demonstration and presentation unmatched by other media. However, when an exhibitor has to invest more in the medium than he can hope to get out in sales, this ends it."

"Our big job, today, is to make each dollar invested by industry in exhibits do twice as much as it did last year. It is only when exhibit results far outweigh investment that EP&DA members will prosper."

While special EP&DA committees try to whittle down costs and devise cost-cutting procedures, they have come up with a half dozen things exhibitors can do, too:

1. Plan early: One thing for which you get nothing is double-time charges. Why pay twice as much as necessary? "More money is wasted by last-minute Charlies than in any other phase of exhibiting," says EP&DA.

2. Shipping facts: Another big cash eater is the last-minute frantic search for an exhibit in transit. Long-distance calls, last-minute exhibit substitutions, air shipments, all contribute to unnecessary costs. "It's really a very simple thing," according to EP&DA. "Check with your carrier to learn when your exhibit should arrive. Send complete facts to the man who is to receive the shipment. Tell him the carrier, expected arrival time, weight of ship-

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ments, contents and waybill numbers. Without all this data, it is not difficult for a man in the destination city to trace a delayed or missing shipment. Make it a practice to send details of shipping to someone at the destination. Nine times out of 10 it will be unnecessary. But that 10th time, it could save plenty in time, cash and aggravation.

3. Use a check list: "Even the experts—especially the experts—use check lists," EP&DA points out. "We have devised several with cost saving in mind. When you forget something, you pay for it." EP&DA's check lists, "Quick Hints" and "Convention Show File," are available without charge from any EP&DA member.

4. Show information: "Here's an expense and worry item that exhibitors cause themselves. It's last-minute changes on the show floor made necessary because the exhibit does not meet show regulations," EP&DA says. According to EP&DA's cost-cutting sleuths, this practice costs more money than you might expect: Show management sends out bulletins and instruction to exhibitors. However, exhibitors do not pass this information on to their designers and builders. Result, infractions of rules are "designed and built" into an exhibit. To eliminate them, you pay.

"Make it a rule," says EP&DA, "whenever you receive literature from a show manager, pass it on to your exhibit house. Your designer can spot unusual requirements on special regulations and create an exhibit to conform. Unless he knows about this in advance, you suffer."

5. Space Selection: "Let your exhibit designer confer with you when you select space at a show. Generally, he knows the hall so well, he is familiar with every pillar, post and receptacle," EP&DA points out. "He knows which posts may be problems or have some advantage in your overall design, and he knows how traffic usually flows in most halls. Too often, exhibitors select space and hand designers problems that could have been avoided (and save money). It doesn't cost any extra to use the hall experience of your designer, so why not call on him early and save yourself from a possible added expense?"

6. Setup Service: "Unless yours is a self-contained exhibit which sets up by merely swinging open a packing case door, it pays to have your exhibit erected by a competent service organization," says EP&DA. "Your local

EP&DA builder can arrange to have a fellow-EP&DA member in the show city set up your exhibit. Through uniform erection instructions and with complete full-time service crews, EP&DA organizations can take advantage of straight-time set up and dismantling."

Under emergency conditions, local EP&DA chapters often pool resources to supply erection service equitably. For instance, when a big show hits town and there is an unprecedented demand for setup service, EP&DA members can create an order pool.

All orders for exhibit setup go into the order pool. Orders are timed and distributed in order to EP&DA service organizations. Thus, each organization shares the load and this even distribution of orders helps to eliminate bottlenecks (and increased costs). If one service organization had five orders on tap while another had two, somebody might be heading for overtime. Through the order pool, even distribution of work allows the limited time for move-in and move-out to be used most economically.

One phase of EP&DA's work that is aimed toward improving the exhibit medium is its Industry Cooperation Committee. This group works with show manager associations and auditorium managers. Through conferences, ideas are exchanged and problems discussed to create smoother working shows.

And on the subject of conferences, EP&DA holds conferences with exhibitors themselves. "Many local chapters of our organization regularly invite panels of exhibitors to their meetings," EP&DA reveals. "These no-holds-barred panels are free to say whatever they like. We want to hear exhibitor ideas and needs. We want to know their problems.

"Right now, exhibit designers of America are deep in creative searches to make exhibits more compelling, more productive and less costly. As the man says, 'It ain't easy.' We can bargain with labor (our biggest cost) but we can't stop natural gains. Our aim, however, is to make every cent that goes into exhibits pay off in marketing gains for exhibit buyers.

"No matter how we plan and no matter what procedures we devise, final cost saving will always remain in the hands of exhibitors. In the last analysis, only early and thorough planning with an ethical, competent designer and builder will help you get full return on your exhibit investment." ♦



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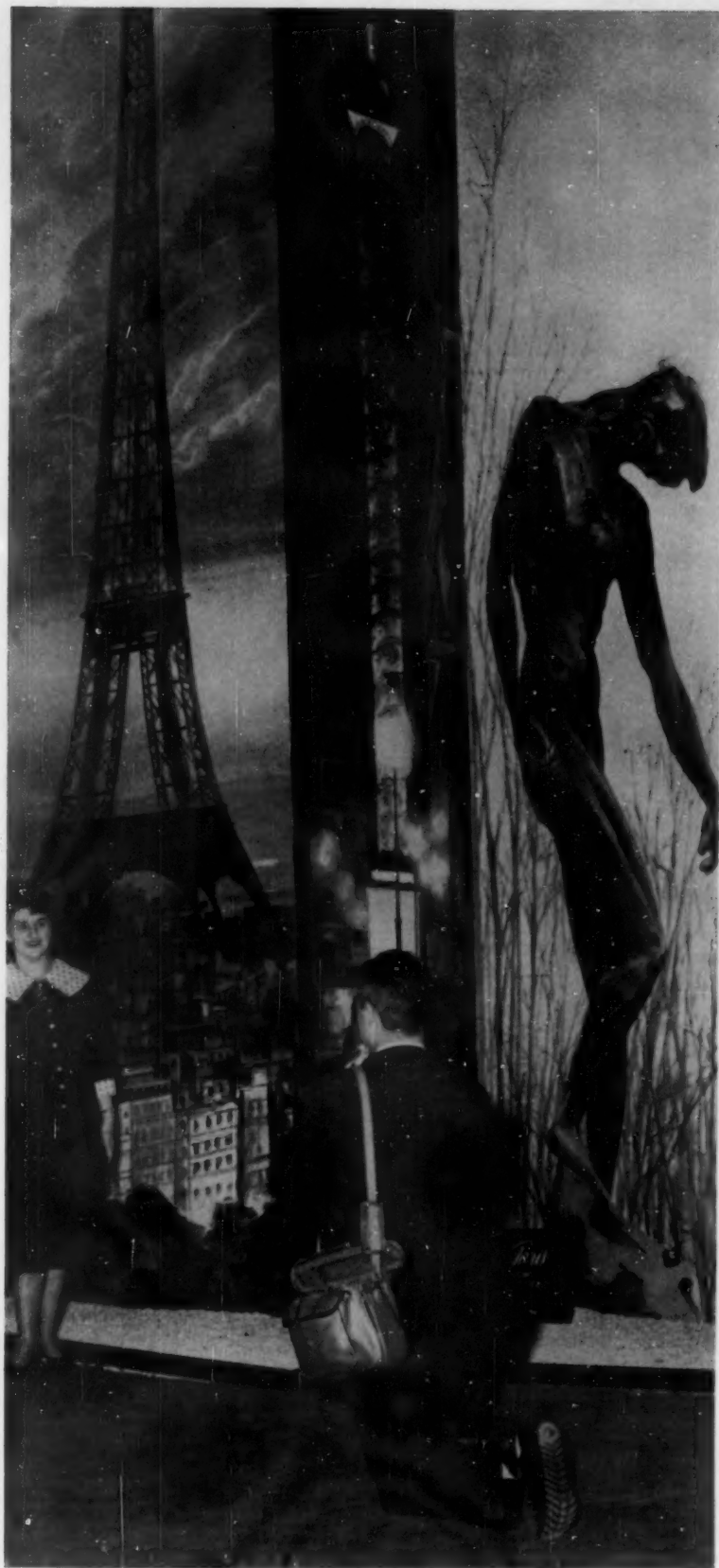
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French Most

Frenchman Roland d'Albis finds it necessary to be able to interchangeably speak French and English in a single telephone conversation. As head of French Expositions, Inc., New York City, he acts as go-between for parties interested in French exhibiting in the U. S.

Americans who work with d'Albis think of him as the voice of French exhibitors in this country. His organization is a non-profit corporation which is subsidized by the French government.

D'Albis operates an exhibit service to French companies. He arranges for French companies to buy exhibit space in American shows. He provides special promotions and publicity for French participants. He takes the responsibility for shipping schedules to see that exhibits arrive in time.

Probably his most important service is the exhibit advice he gives French companies. While the exhibit design is a company decision, d'Albis outlines the most inexpensive way companies can effectively participate in American shows. Companies query him as to the type of shows in which they should participate. French Expositions advises companies as to the proper shows for them based on products manufactured.

Whether a French exhibit should be built in the U. S. is a question which d'Albis often determines. At times it is cheaper to build some types of exhibits in France and have them shipped to this country. In other cases, he finds an American company to build exhibits for participants.

French Expositions was organized in 1948. Prior to that time there were no French exhibitors in the U. S. — outside possibly at the 1939 New York World's Fair. Since 1948, d'Albis has gathered a mountain of experience in dealing on the American market through exhibits. In the beginning, many of French Expositions' activities were largely trial and error.

Today, France is in a position to know more about American exhibiting than possibly any foreign country. When asked if there were other countries with similar organization, d'Albis

PHOTOGRAPHIC SETTING is paintings by artist Harry Gricevics, Philadelphia.

Active Foreign Exhibitors Here

French insurance company lends money to manufacturer who wants to exhibit here. Loan is paid back from profits on sales in U.S. After loan is paid, manufacturer continues to pay percentage on profits of sales here. France has exhibit office in New York.

reports, "I do not know of any permanent organization comparable to ours. With the exception of Denmark's plans to create a similar organization," he adds, "most countries have exhibit committees, but they do not maintain an office in the U. S."

Manager d'Albis believes that it is important to maintain a permanent office in this country. He reports, "Show managers like to work with someone they can reach easily." He further speculates that more opportunities have been open to French exhibitors because of a permanent organization like French Expositions.

Once a company expresses a desire to exhibit in the U. S. and space is arranged through d'Albis, show requirements are forwarded to France. While all his services to exhibitors are free, no portion of exhibit space, production or transportation is paid by French Expositions. He emphasizes, "We give services, but never money."

France has a unique financial arrangement for French companies who wish to exhibit abroad. A government sponsored insurance company loans money to a company to exhibit in the U. S. Loan is paid back out of the profit from sales here. Once loan is paid off, company continues to give a percentage of American profit each year as interest. Program is a system whereby successful companies help others to become successful through foreign exhibits.

French exhibiting in the U. S. takes on broader proportions than just commercial exhibiting in specialized American trade shows. Actually, there is a three-phase program which goes on around the year.

One area is the vertical shows or regular trade shows. French companies exhibit in shows such as science, food, sportswear, textile and packaging. D'Albis considers this type of show an American innovation. He

INTERIOR of French Pavilion with French cultural show displays French wines and facts about French-U.S. commerce. Exhibit is on ground floor of the "Festival of France" in museum.

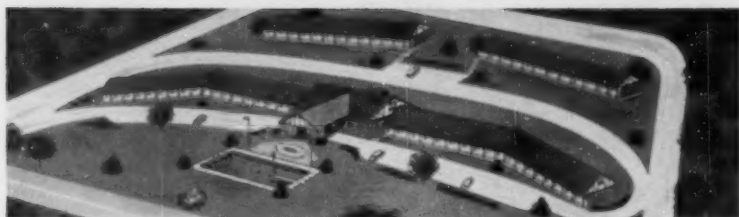


ENTRANCE WAY to French Pavilion within the "Festival of France."

explains, "Shows in Europe do not cater to one specific group of people or trade. They are held for the public in general." Specialized shows in the U. S. give French companies an opportunity to direct their products to the people most interested in them.

French companies also exhibit in the so-called horizontal show. More like European shows, horizontal shows usually include the public and appeal to everyone across the board.

Wide interest shows give French companies an opportunity to develop



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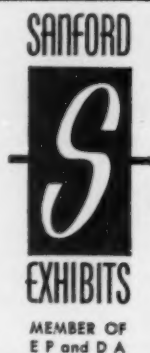
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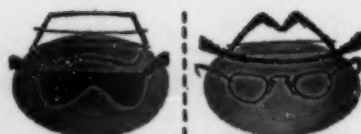
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multi-exhibits with a range of products. Some of these horizontal shows lend themselves to portrayal of the culture of France.

Less commercial aspect of French exhibiting in the U. S. are French cultural shows. American companies often wish to use the French flavor in special promotions. To obtain necessary items, they many times work through d'Albis. Neiman-Marcus, Dallas, with the help of French Expositions, staged a French week. Arrangements were made for products, posters and pictures. A Paris fashion show was imported as special promotion. Even French newspapers were sold to visitors to add still more flavor. Similar arrangements have been made with department stores throughout the U. S.

High on the list of cultural activities was Festival of France, a recent exhibition in Philadelphia's Commercial Museum. Eight-week presentation, in which France and Philadelphia joined hands to promote better understanding, occupied the major part of three floors. Some 30 sections of exhibits depicted French life. Special features such as concerts, cuisine demonstrations, fashion show, travel talks, and films were presented at various times throughout the eight weeks.

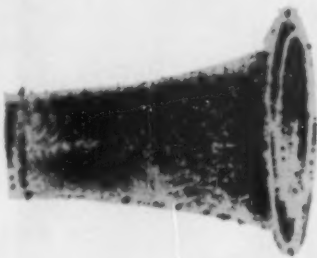
Included in Festival of France was a children's festival in which all were dressed in authentic costumes. They performed the Maypole dance for spectators on the third floor. To set the mood for the dance, posters were plastered all over the auditorium-concert hall walls. (It was the largest collection of French posters shown anywhere.)

While not actually an exhibit, a sidewalk cafe erected inside Commercial Museum gave a Parisian atmosphere. Visitors could actually order refreshments while looking over other portions of the festival.

Fashions were displayed in an exhibit entitled "Avenue of Fashion." Ten shop windows stocked with French fashions were on view to visitors who strolled through the "street." Mood was similar to what one might expect to find in Paris.

Two fashion shows were given in addition to window fashions. A collection of Paris-designed original gowns, suits and dresses were shown in January. A March gala showing of 45 Spring originals, direct from Paris, were worn by 15 French models and presented at Festival of France.

A model of Philadelphia's Independence Hall was set aside in a small auditorium room. Spectators came into room and sat down for a special presentation. Reason why exhibit was used at festival was that it



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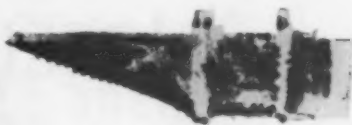
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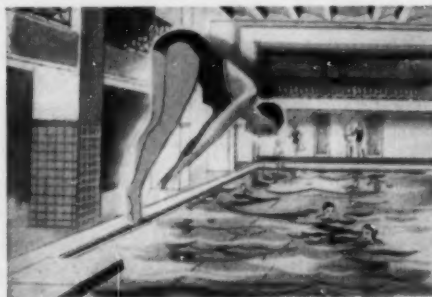
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had special French lighting which flashed and "danced" to music. Exhibit is actually to remain in Philadelphia as a tourist attraction.

Aubusson tapestries made up a most impressive portion of Festival of France. Designed by modern artists and woven by a handskill that has been famous since the 8th Century. The 21 tapestries in collection are priced at \$51,925. Collection was sponsored by the French Ambassador and the French Associations of Artistic Action. Tapestries are now touring the United States under the direction of the Smithsonian Institute.

Cultural shows such as Festival of France help cement good relations. While French Expositions services those who wish to put together such a show, it in no way pays for any of the cost. Actually, Festival of France was planned in Philadelphia by the Commercial Museum. Yet, many of the exhibits were obtained through French Expositions acting as liaison for the Philadelphia museum.

Department store projects at first were generally the only type of exhibiting open to French companies. American show managements did not always allow foreign exhibitors into their shows. However, since 1948, more exhibit opportunities are opening to the French. D'Albis believes, "Maintaining a permanent office has opened more opportunities."

Besides d'Albis, only other full-time employe is his secretary. A "floating" staff is picked up for individual projects. Many of these people are volunteers, but professional people are also hired at times to provide specialized services.

French Expositions, although completely separate, is like a little brother of Le Comité Permanent des Foires et Manifestations Economiques a l'Etranger, Paris. The committee is a permanent organization in France which promotes French exhibiting all over the world. French Commercial Ambassador Herve Aplhand works with both the permanent committee and French Expositions in order to build more commerce in the U. S. for France.

In looking ahead, d'Albis does not foresee France as a major contributor to the American market in the 60's. Reason for his conjecture is that France does not at this time manufacture many products that are marketable in the U. S. Evidence that French companies are eyeing the U. S. market is the increased number of companies to exhibit here.

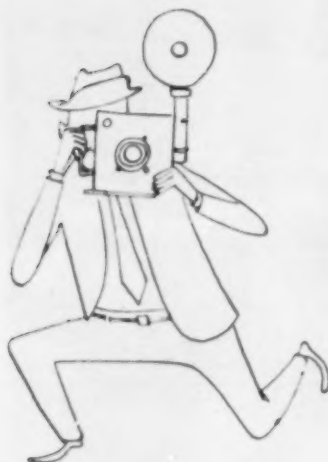
When asked his opinion on exhibiting in Europe as opposed to the U. S., d'Albis explains that European shows

are larger, although less frequent. Most European shows charge substantial admissions. He relates that the European public pays equivalent of 50 cents. (In Europe, price is considered steep.)

Intensity of French Expositions ac-

tivities here in the U. S. reflects an attitude held by more and more American companies. Marketing through exhibits has proven itself and apparently there is no end in sight as to how big exhibitions will grow.

PR at Industrial Shows



How's Your Company "Sold" to the Press?

By ED GREIF

Partner, Banner & Greif Public Relations

One of the more common success stories told about industrial expositions runs something like this:

Company sales manager is on hand at his booth. In walks a prospective customer, highly prized by the exhibiting company. "You know," the sales manager reports a half hour later, "we've been having salesmen call on

that prospect for three years and he's never talked with them. He's never even seen them. Now he strolls into our booth, chats a while and asks me to have a salesman call on him!"

This familiar tale, with its mildly ironic twist, is heard in many variations at any worthwhile show. It is one of the reasons why industrial ex-

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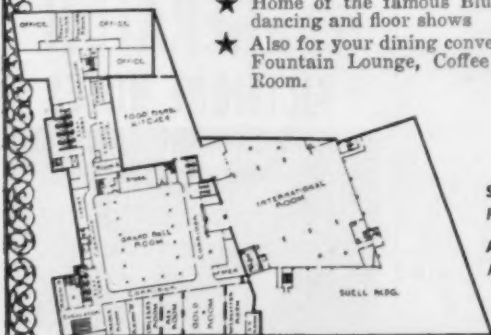
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Director of Sales



positions grow larger and larger.

Question which has occurred to me over some 15 years of attending these shows is this: If the sales department is so successful at these shows, why doesn't it pass the word along to the public relations department?

Exactly the same situation prevails among editors as it does among customers. Frequently, the PR department tries for an extended period to get to see an editor long enough to place a major feature story. Frequently, it is impossible to do so.

Then, at the exposition, the editor walks into the booth to seek news about the company.

What happens? He walks over to the nearest man wearing an exhibitor's badge. This man, it develops, is just a sales trainee but the editor is courteously turned over to one of the older men. This man, in turn, proves to be the Des Moines distributor who has been invited by the company to act as booth attendant for one day. He has spotted an old Iowa friend—a top account—and our distributor has no intention of interrupting his conversation to talk to an editor when there is a possible sale in the offing.

So the editor stands around for a moment or two until another booth attendant spots him. Sometimes it is another sales trainee and the editor will get the same treatment all over again. If he is lucky, the editor will be told that the sales manager is the only man authorized to give information to the press.

Where is the sales manager? "Out to lunch. Why don't you drop back in an hour or so?"

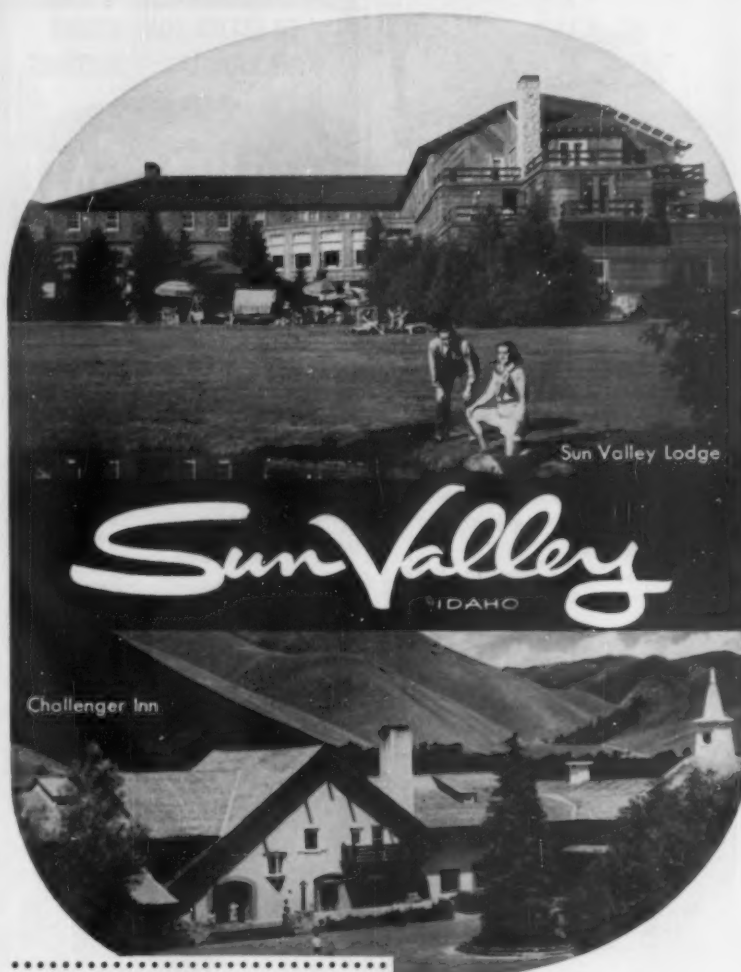
Every company executive who has ever attended an industrial exposition knows that trade press editors will be out in force. A press corps of 50 or so is not uncommon. At a really big show, number of editors is close to 200 and number of publications they represent is much larger.

Why do so few companies take advantage of this obvious situation—an opportunity to speak to editors who are willing to trudge long aisles in their search for news?

Contrast the editor's experiences of the preceding paragraphs with a better planned welcome. It is not quite so common, but it does happen.

Company PR executive—he may be a company employe, or he may be from an agency—arrives in town the day before the show opens. He knows, from correspondence or telephoning, which editors will have checked into their hotels early. A few more telephone calls and a pleasant evening is arranged before the pressures of the show really start. It is here that friend-

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ships for the company start which will have lasting effects.

Next morning, the PR man is in the show's press room to greet editors as they get their badges. He will be making appointments to meet them at the booth for a special, private demonstration of that new model the company is unveiling. With others, he will simply leave a news release and offer to make available any special photos the editors need for their own editorial requirements.

That evening, a small, intimate get-together will be arranged at the company's hotel suite. Top company officers will be there for an introduction, a short chat and a bit of refreshment. Both officers and editors are really busy now, but the editors will welcome the opportunity to get to know the officials they are writing about.

Shuttling between the press room and his company's booth, the PR executive will always leave word where and when he may be reached. All press inquiries will be turned over to him. When an editor needs to speak to a specific company executive, he will arrange an interview personally. When he needs some technical information, the request will not be handled in the routine manner which visitors' inquiries get. A quick, long-distance telephone call will have the literature on the editor's desk before he gets back to his office.

Principally, however, the company spokesman and the editor will be meeting for a "selling" session. Ideas for by-lined articles will be considered for the coming year. Special needs of editors will be discussed and better service arranged. The PR executive and the editor—once the proper relationship has been established—will find telephone and written communication far more effective for years to come. There still is no substitute for face-to-face understanding.

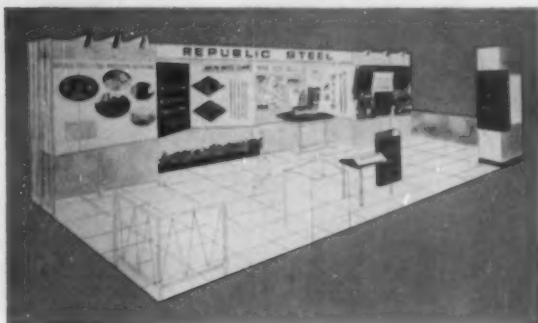
Basic to all this is common understanding between the sales executive and the PR executive that the company story must be "sold." Sales executives, once they understand the approach and the need for it, can be of considerable help where "selling" is concerned.

Given the basic understanding, the mechanics should be relatively easy. Corporate image everyone talks about these days will be considerably enhanced. The sales manager will be pleased to find that many of his customers can read and that, once interested, they will buy. The PR executive will find the days away from his desk fruitfully spent.

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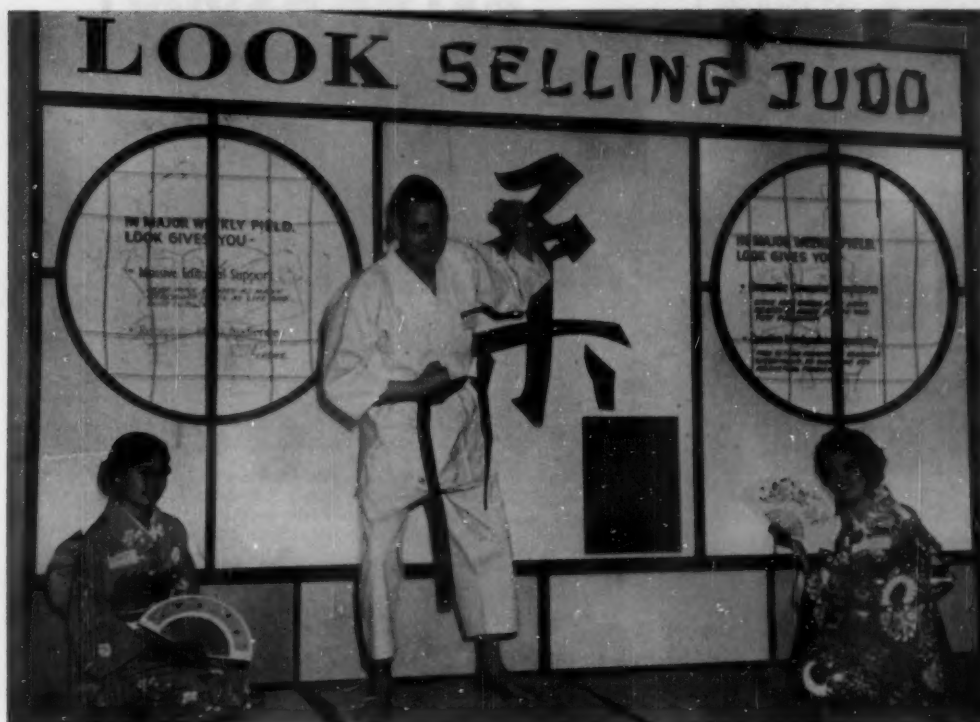
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Judo Exhibit Sells for Look

Room in hotel converted into Japanese setting by exhibit design.

Judo theme draws crowds to Look's exhibit at menswear show.

Unusual approach for this kind of show proves value of idea.

The idea behind an exhibit is what really counts. Look magazine demonstrated that you can beat your exhibit competition into the ground with a strong idea. Elaborate settings and attention gimmicks will succumb to true creativeness is the lesson to be learned from Look's exhibit at a recent menswear show in California.

Look started with the problem: How can we effectively tell menswear manufacturers and retailers to advertise in Look? To help find the answer the magazine called in Display Workshop, Inc., Hartford, Conn. Look's Pete Muckenhaupt, acting as exhibit liaison to Display Workshop, says it took weeks of careful analysis and lengthy planning for the exhibit de-

signers to develop the judo theme used at the show.

People sometimes feel that creativeness is a flash of inspiration. More times than not, quite the opposite is true. Professionals will tell you that most often pure drudgery is responsible for good exhibit ideas.

Look entered the California convention (National Association of Retail Clothier and Furnishers) on the strength of an exhibit idea alone. Magazine used none of the usual promotion tools available such as advertising, publicity, handouts and local announcements. Only mention the Look exhibit room had was the normal alphabetical listing in the menswear convention directory. Visitors were

pulled to the exhibit room by exhibit appeal alone.

Pete Muckenhaupt explains that first day traffic at the exhibit was what was expected normally. After the word got around, the Look exhibit became a show stopper. Exhibit visitors came in such numbers that handling traffic in and out of the hotel room became critical.

Look successfully competed on the strength of an idea, but even more important is the careful analysis that went into the judo idea. Factors had to be considered which indirectly shaped the theme. "Two important characteristics of Look readers are age and location," says Muckenhaupt. Readers for the most part are younger

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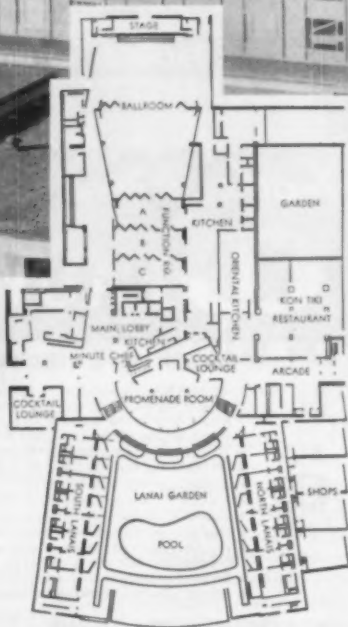


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BINGHAMTON, N. Y.
Sheraton Inn
MIDWEST
CHICAGO
Sheraton-Blackstone
Sheraton Towers
DETROIT
Sheraton-Cadillac

CLEVELAND
Sheraton-Cleveland
CINCINNATI
Sheraton-Gibson
ST. LOUIS
Sheraton-Jefferson
OMAHA
Sheraton-Festenberg
AKRON
Sheraton Hotel
INDIANAPOLIS
Sheraton-Lincoln

FRENCH LICK, Ind.
French Lick-Sheraton
RAPID CITY, S. D.
Sheraton-Johnson
SIOUX CITY, Iowa
Sheraton-Martin
Sheraton-Warrior
SIOUX FALLS, S. D.
Sheraton-Carpenter
Sheraton-Catawact
CEDAR RAPIDS, Iowa
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Sheraton-Dallas
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PASADENA
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Princess Kaiulani
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Miami Beach's only indoor ICE SKATING RINK, one of the many DEAUVILLE pleasure exclusives!

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Director of Sales

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BANQUET HALL



AUDITORIUM



EXHIBITORIUM

100% AIR CONDITIONED



JAPANESE AMERICAN GIRLS walk up and down hall carrying parasol to drum exhibit traffic to exhibit in room.



MENSWEAR CONVENTIONEER is aided with sandal. Ceremony induces guest into proper mood before sales pitch.

people who foresee higher incomes in the next decade. They are interested in dress. Readers in rural areas tend to think of the magazine as a report on city life. While urban readers look to magazine as a guide to the latest menswear fashions.

"A magazine that has energetic readers must reflect a similar dynamism in its book to keep pace," Muckenhaupt points out. Magazine's furor had to be conveyed to potential advertisers through the exhibit. "Aggressiveness means growth, and few appreciate success more than advertisers," says Muckenhaupt.

Next step was to use theme of something in American life which reflects dynamism. Sports were thought to best illustrate "action." However, social sports were dismissed on the grounds that everyone is already overly familiar with tennis, golf and swimming. Team sports such as football, basketball and baseball were equally unsuitable because of the number which would have to be crowded into a single hotel room.

Boxing as a sales promotion theme has been over-worked. Such slogans as "get in the ring and fight" have been used so often that they tend to grate the public's sensitivity.

Display Workshop evolved the idea to use judo. It appeared to fill all necessary qualifications. (1) It is relatively an unknown sport in spite of popular trend to master the art of self-defense. (2) Judo principles are similar to those used in competitive business. (Use your opponent's own

strong points against him. Continually keep opponent off balance with the unexpected.) Look hoped the same type of thinking would win new advertisers.

Strong spectator interest was a factor that carried the decision to use the judo theme. At the same time, its practical application for use in a standard 14 ft. by 17 ft. hotel room worked into requirements well.

Common reaction to the Look exhibit room was: What does Look have to do with judo? Perhaps some even wondered about the connection between judo and menswear. Reaction was expected and two real Japanese girls (American born but dressed in authentic Japanese garb) escorted exhibit visitors around the room to explain relationship. For any questions which might come up too involved for the girls to handle, a Look man was on hand to answer questions more specifically.

To attract more visitors, girls often walked up and down hotel hall while holding a parasol on which was printed, "Look Merchandising Judo Lessons in Room 3220."

Personally conducted tours caused visitors to feel that they were participating in exhibit. To help further this notion, visitors were actually used to demonstrate judo throws. None were exposed to the actual execution of holds. As visitors became involved in exhibit, they learned about Look and judo.

Model judo instructor was dressed in traditional judo garb. Uniform

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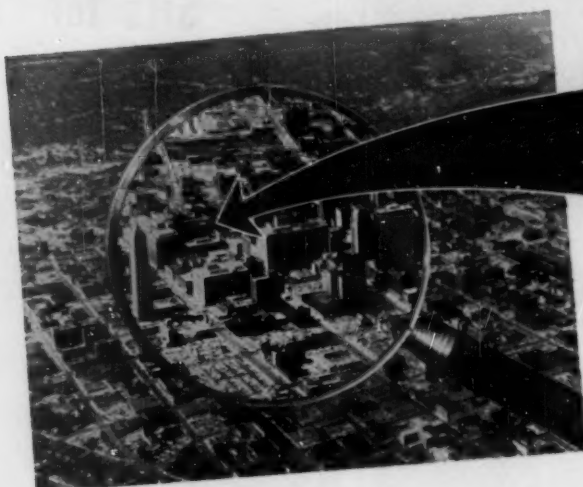
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consists of a white, jumper jacket and trousers. To reduce bagginess a colored belt is tied around waist. In judo the color of belt denotes the proficiency a man has acquired in the sport. Belts run from white to brown, green and black. Black belts are worn by the most accomplished judo men in the world. Usually it takes years for the most dedicated men to earn a black belt. Look's judo man wore black.

Exhibit copy told visitors about

Look's advertising value. Copy on walls told of the prestige of the magazine, amount of editorial stories written on menswear and information which wary advertisers want to know. Even with direct message on exhibit walls, over-all approach of the exhibit was "soft-sell," which perhaps did more to enhance Look in visitors' eyes than a more direct commercial approach.

To stage such an exhibit room is not easy without encountering prob-

lems. Display Workshop found it had to cope with a sticky one to build an exhibit which would work in a hotel room.

Exhibit traffic was a major hurdle which had to be solved. It was necessary to find a method to allow people to enter and leave through a single door. Answer to the traffic problem was that visitors would be guided through in groups by Japanese girls.

While no one actually had to wait in line for any extended period, an

THE Tabern

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even flow of convention visitors to room gave onlookers the feeling that room had something worth-while.

► Room decor was another problem which had to be faced. Would it fit into the Japanese motif? Solution to this problem was to reduce the normal influence of the room's atmosphere as much as possible. To do this, the room was stripped of all furniture. Hotel light fixture was taken down and in its place a giant Japanese lantern was hung. Exhibit ran across hotel room windows so there would be no distracting influence. Luckily, the room wallpaper was subdued in design. Faint design never competed with exhibit as some harsh flowered wallpaper might.

Most of the hotel wall was covered either by exhibit or props, since planners in the East did not know ahead of time the decor of room and didn't want to take a chance. Over-all impact was that the Japanese flavor was lifted from the Orient and placed in the U. S. Yet, the exhibit had commercial enough appearance to remind visitors that the magazine was here to sell Look.

► Costumes for exhibit personnel were all purchased in Los Angeles' Japanese section. Girls were hired locally for beauty and true Japanese appearance. Look did not attempt to hire some well-known Hollywood celebrities, since it was felt that flavor was more important than personalities. Model judo instructor was hired on basis of being able to handle menswear conventioners as well as show judo tricks.

► Color scheme of exhibit gave soft effect. Exhibit impact was dynamic with the gentleness of Japanese girls as escorts against the direct contrast of the strong, aggressiveness of a judo instructor. He indirectly told conventioners that Look magazine gives advertisers the power to accomplish their goal.

Including the specially designed exhibit, transportation to the West Coast and back, and hiring people to man exhibit room, budget for the total project was modest. Cost to Look magazine was approximately \$3,000.

Look knew its merchandising judo had impact when other exhibitors openly showed concern about Look's exhibit room. One exhibitor at the menswear convention reportedly demanded, "Close up your room for a while and give the rest of us a chance." Once you hear the others cry uncle, you fully realize the power of an idea. ♦

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Portable! Sets up in 30 Seconds

Just open it up, plug it in, and start talking.

MODULAR PRINCIPLE stacks high to give Xerox exhibit mammoth look with economy. Man sits in private conference space at far end, behind center machine, for conferences.



Module Units Grow with Need

Haloid Xerox adds to module exhibit units as budget and needs increase. Units designed to stack as well as stand side-by-side. Modules don't serve every need for Xerox but cover most well.

By C. R. SHOWALTER, JR.
Vice-President, W. A. Displays, Inc.

Displays and exhibits can play an important part of any sales program even though the amount budgeted for the medium may be small in comparison with the total sales promotion budget.

Although companies may spend less money on exhibits than other promotional media, they still expect more from exhibit designers than a booth that just does the job. They want smart, modern design and flexibility which gives companies more for their money.

One answer to more for the customer's money is modular exhibits. These exhibits provide a family of exhibits that a company can build as it has money to budget. Advantages of modular exhibits are that they keep


individual show inventories small, holds warehouse and freight costs to a minimum, provide flexibility, and eventually related elements go to make up a large-scale exhibit system. Competent exhibit companies now do not think of client's immediate problem without a look at his long range needs. (Especially where budgets are tight, and where aren't they?)

Haloid Xerox, Inc. (manufacturer of document reproduction equipment) is one company that stepped up its promotional campaign for the xerographic process through modular exhibits. An exhibit was designed using five four-ft. units and one eight-ft. unit as basic theme for a major trade show.

Later, two more four-ft. units were

added. Following year, this exhibit traveled 15,000 miles to 14 different trade shows and "talked" to over 51,000 selected potential customers. Show was split up, scheduled, routed and regrouped many times. Xerox exhibit was basically a half dozen displays with little or no extra work required to meet show schedules.

Last year, Xerox had need of a large exhibit for an important trade show. Special need gave company opportunity to expand the company's family of modular exhibits. Instead of building one giant exhibit at great cost, 10 were built which when put together made a large impressive booth. These 10 units can be used in combinations with each other, and with the already existing units built before.



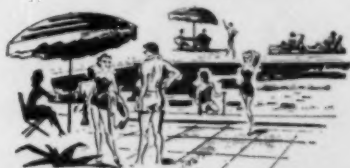
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ROOMS AIR-CONDITIONED • "ONE
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From two basic shows, 18 separate displays were "born." Combinations of these 18 units now serve the majority of the company's show requirements for another year, at least.

Modular exhibit was designed to fit a 10 ft. by 35 ft. area. Problem was to provide company identification, demonstration area, standby machine, conference section, walk-through area, and 80-90% re-use value. Answer to accomplish goals was height gained by double-decked modular units. Plans called for one unit to be upside-down to its twin to make a unified functional design element.

Modules were bolted together through each "header" which housed a commercial two-lamp fluorescent fixture with vinyl diffuser sheet. One-inch-square steel tubes were bolted vertically to the rear of each bottom modular back panel lapping the upper unit. In this manner, two modules were tied together to make a 4 ft. wide by 16 ft. high section. Two of these larger sections were placed side by side, spacing panels next, then two more for a walk-through area of 8 ft. A corner unit of flat panels provided room for chairs, small corner table and folding screen. A final 4 ft. by 16 ft. section was added.

Each modular unit folds together to fit into a crate 50 in. by 50 in. by 32 in. Header (top panel with company's name) and two, 4-ft. metal tubes are the only separate parts when packed for shipment.


On top of the stacked modules was bolted a 4 ft. high background to set off the back-lighted dimensional letters. Thirty-eight hundred watts of lighting accented the basically black, white and turquoise color scheme.

Stove pipe lights, screen panels, flat panels and large dimensional letters were necessary to tie the 10 units together in this case. Possibilities of stacking are limited only by the designer's thinking.

What are the advantages of a modular exhibit? (1) Display of this type are fast to set up. First Xerox 30-ft. exhibit was up in less than half hour by two men which means low installation costs. (2) It creates compactly for low storage costs. (3) It is relatively light in weight for lower shipping costs. It facilitates and expedites individual show planning which allows lower administrative and design costs. (4) It provides a basic format for new promotional material at lower production costs.

Xerox's Advertising-Sales Promotion Manager Bill Hesketh says, "With a schedule of up to 30 national and regional shows each year (in addition to many local shows) it is imperative that great flexibility be built into our ex-

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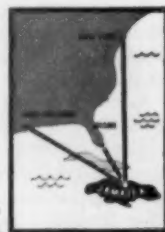
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| <p>t f</p> <p><input type="checkbox"/> <input type="checkbox"/> Jamaica offers superb facilities for meetings large or small — the business part of meetings run like clockwork.</p> <p><input type="checkbox"/> <input type="checkbox"/> Jamaica is an exciting, "foreign" place to be — the "pleasure" part of meetings is unforgettable.</p> <p><input type="checkbox"/> <input type="checkbox"/> Jamaica is <i>not</i> expensive — people are ill advised to hold their meeting just anywhere when they can hold it <i>somewhere</i> — and for no more!</p> <p><input type="checkbox"/> <input type="checkbox"/> Jamaica is old-fashioned in the sense that it really wants to please people, and doesn't just pretend to. The difference is apparent instantly.</p> <p><input type="checkbox"/> <input type="checkbox"/> Jamaica enjoys dependable weather. If the weatherman himself had to schedule a sales meeting, he would probably schedule it here.</p> | <p>t f</p> <p><input type="checkbox"/> <input type="checkbox"/> Jamaica has 1001 things to <i>do</i> and <i>see</i> when business is finished. Jamaica defies anyone to be bored.</p> <p><input type="checkbox"/> <input type="checkbox"/> Jamaica offers free port shopping with outstanding bargains in fine merchandise from all over the world — watches, cameras, perfume, liquor, etc. Meetings in Jamaica have an incentive plan built right in!</p> <p><input type="checkbox"/> <input type="checkbox"/> Jamaica is the place pirates used to hold their own sales meetings in days of yore. Pirates could go anywhere. They came here.</p> <p><input type="checkbox"/> <input type="checkbox"/> Jamaica has tourist offices in major cities. They'll bend over backwards to make any sales meeting a rouser. So will any travel agent.</p> <p><input type="checkbox"/> <input type="checkbox"/> Jamaica is mere hours away by air — even closer by jet!</p> |
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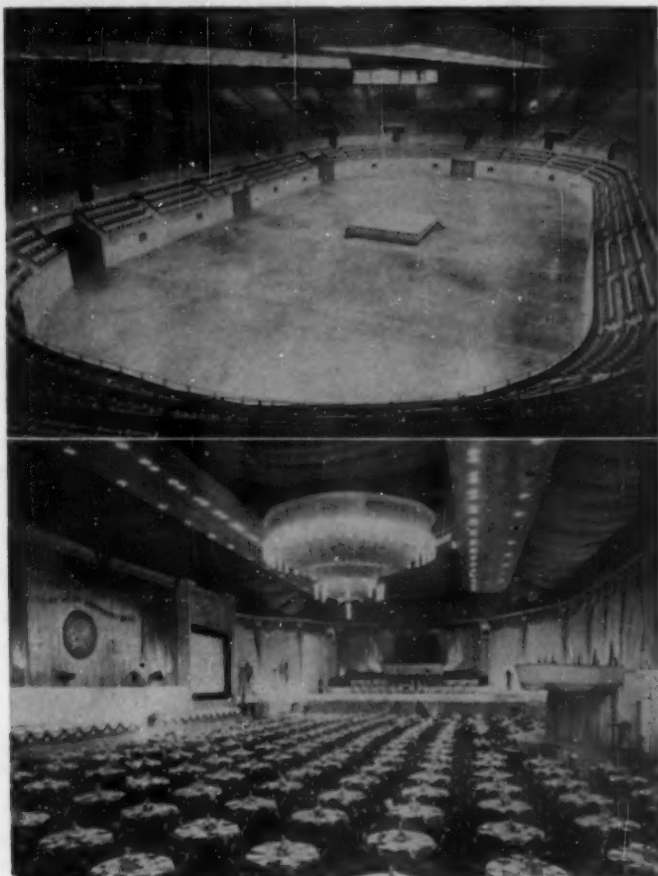


hibits. Each one must be designed to fit many different situations. To do this without loss of exhibit individuality and freshness requires the best creative and design efforts of exhibit builders. Success in these efforts means that one good exhibit can do easily the work of 10 hastily or poorly designed exhibits at lower costs."

Modular exhibits are not the last word for all exhibiting problems, but

they do have a lot to offer companies with a reasonable amount of show commitments. Even Xerox has its specials, such as its Copyrama Road Show and its Grand Central exhibit, but here again re-use value was a considerable factor in initial design stages.

With high costs of trade show participation, exhibitors want more for their investment, and they do with the modular approach. ♦



From Arena to Banquet Hall—Eight Days

TRANSFORMATION of Omaha's Civic Auditorium (top) into a colorful banquet hall to seat 2,200 people (bottom) called for 14,720 yards of taffeta material. Key to the changeover was suspension of drapery walls from the ceiling of the auditorium with a spider web of ropes and cables. Drapery walls rose 42-ft. high. Chief Designer, Lynn Stacey, Freeman Decorating Co., says, "Trickiest problem was to perch a 79-piece orchestra, conducted by Arthur Fiedler, up among the balcony seats and to back up the orchestra with a rear projection screen." Screen was used for slides in a musical "Around the World" production number. In the center of the arena a chandelier 36-ft. in diameter, 16-ft. high, with 50 lights was suspended. Cloth material of chandelier covered the arena scoreboard for sports activities. An Indian-head medallion, 16-ft. in diameter, was hung behind the speakers' table. Also a larger 20-ft. rendition of medallion was displayed outside the Civic Auditorium. Occasion was Mutual of Omaha's Golden Anniversary Banquet, which was nationally televised. Hall transformation took eight days. It took four months to ready materials.



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To Prevent Exhibits That Don't Fit

Service company now making detailed drawings of exhibit space in three cities. Aim is to forewarn exhibitors and exhibit builders of obstacles; columns with uneven dimensions, fire hoses, extinguishers, heat radiators. They seldom show on floor plans.

Last fall a Midwestern company was participating in a major trade show in Philadelphia with an exhibit to introduce a new and important product. Everything about the display needed to be truly top-flight and imaginative in concept, precise in construction, exactly right in all details.

Working to the usual floor plan, the company's exhibit builder blueprinted a handsome display which was then built with utmost care and confidently shipped to the Quaker City for installation.

There, right on schedule, the service crew went to work. And, immediately found themselves with a peach of a problem. For one thing, the carefully planned, beautifully-built display just wasn't going to fit. Supporting columns in the exhibit area — around which the exhibit builder had nicely designed the display — were not perfect rectangles as shown on the floor plan. Column base had one set of measurements, for the rest, another.

But this wasn't enough. There on the wall was an unexpected fire hose; not only an eyesore to be reckoned with, but one that the crew knew had to be kept accessible.

Faced with these unexpected developments, the service chief felt not unlike the man who said to his tailor, "Sam, you made the pants too long!" And, as in that well-known case, some drastic and immediate alterations were needed.

Experts in their field, crew members turned into jugglers — and went into their act. Working by day and by night, incurring hundreds of dollars of additional expense in manpower and materials, they were able to adapt this carefully crafted display to the unexpected obstructions and obtrusions. The exhibit was ready for the show opening, but it scarcely had been an auspicious beginning for a display of such tremendous importance to sales. Says Lou De Cecco, vice-president, Sho-Aids, Inc., "This

one was a 'squeaker' and we just about got by. But it convinced us that we had to do something to make sure exhibits could be installed as built. We don't build them, just service them. We, somehow, had to get exhibits built to fit actual spaces instead of brochure plans."

This type of juggling act is not at all uncommon, as many exhibitors have found to their sorrow. Floor plan of an exhibition hall frequently does not present a precise picture of the booth for which an exhibitor has contracted. A 6'-3" dimension can easily turn out to be 6'-8", if there's a column involved. Utility outlets or heat radiators may not show on the plan. Fire hoses or extinguishers may be missing as may be various other structural attachments.

Small things? Ask the exhibitor who has to tote up and pay the final bill. Or, ask the display people who must somehow circumvent, quickly and on the spot, all the problems that arise because of these omissions and inaccuracies. They constitute a genuine dilemma, horns of which are straddled by both the exhibitor and the installation crew.

This is a dilemma shared, too, by the show manager. He should not be held responsible for supplying inadequate floor plans. He is passing on to potential exhibitors copies of the best plans made available to him. This makes the predicament all the more perplexing.

Sho-Aids solution is simple: This service organization just added another service — and a free one. With offices in Philadelphia, New York City and Atlantic City, it is starting in Philadelphia, and is making detailed drawings of every face of every column and every square foot of wall area of both floors of Convention Hall and Commercial Museum. It proposes to go on to principal convention hotels, and then on to exhibit facilities in the other two cities.

"Obviously, our customers were our first concern," says De Cecco, "but we plan to make this data available free to anyone who needs and wants it. An exhibitor has only to write us in Philadelphia, and tell us the name of the show and his booth number. Detailed drawings of his booth area will be on his desk promptly."

De Cecco feels that this is a service that will be welcomed by exhibitors and exhibit builders alike, for it eliminates the "by-guess and by-golly" method of operation under which they are now so frequently forced to work. More importantly, it eliminates all the extra and wasted cost involved in turning a misfit into a fit. At the same

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TEACHING DEVICE—For sales schools of Link-Belt Crane shovel distributors...it explains flexibility and power flow of unique full-function design. Exhibit at left has plastic gears with clutches, power driven and synchronized with lighting and descriptive captions—all operated by actual control stand that also actuates corresponding hydraulic clutches on actual equipment at right. Exhibit also used at trade shows.



NATIONAL SHOWROOM—This Circular Kitchen was a feature of General Electric Co. Merchandise Mart 7,000 sq. ft. showroom for major appliances at January, 1960 Furniture Market.



TRAILER EXHIBIT—Used by The Dow Chemical Company to show and sell Chemically Engineered Building Products to architects and builders throughout the country.



A SODA FOUNTAIN is used by Mead Johnson & Co. to sample a new medical product in 8 different flavors...proving pleasant taste to doctors who will prescribe it. Used in medical convention exhibits.



CUTAWAY, animated International truck engines are used to show quality workmanship and engineering refinement to prospects, dealers, salesmen, university engineering students. "Seeing is believing."



TRADE SHOW—Exhibit used by The Dow Chemical Company to introduce DOWGARD, a new automotive product. Also used at distributor sales meetings.



SALES MEETING Stage Set—for the Santa Fe Railway—Today theatrical and exhibit techniques are often combined for dramatic and forceful product presentation at Sales Meetings.

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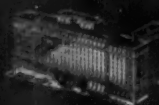
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time, it is expected that this new service will be a boon to show managers who are constantly being hounded for more details on floor plans. Heretofore, these plans simply were not available.

It will be some time before the company completes this program, but De Cecco points out that his draftsmen are doing the job quickly in Philadelphia, and will soon be moving on to the other cities.

Asked if this free service to supply exact floor plans to anybody on any show area in three cities didn't have

a catch in it, De Cecco smiles. "Look at it this way," he says. "We need exact floors to keep our regular customers advised of what to expect at halls in our area. Because they always get different booth spaces, we have to make detailed drawings of entire halls.

"Once we have all halls and hotels drawn, our major cost is over," he says. "Can you think of a better way to introduce our installation services than by making free floor-plan 'stats' available to exhibitors who are prospects for our services?" ♦



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ARCHITECT'S DRAWING of the Tulsa Civic Center as it will appear when completed. Tulsa citizens approved a \$7.48 bond for project.

Hall Building Is Booming

All over the country, convention and exposition halls are sprucing up or are being built. Atlantic City is putting finishing touches to expansion and renovation. Detroit's Cobo Hall project nears completion. Tulsa and Portland to have new auditoriums.

New and renewed convention halls are springing up all over the country to attract more of the exhibit and convention business. Trend is towards more marketing through exhibits, which has cities planning modern, up-to-date facilities. One example of this phenomenon is Atlantic City.

Atlantic City has long been a favored convention site. Renovation of its famous Convention Hall is scheduled to be completed this June. Site of some of nation's largest expositions, it provides facilities in a resort atmosphere.

In addition to increasing the space available for exhibits and conventions, Convention Hall has been made more attractive both inside and out with its multi-million dollar, face-lifting job. Included in the project was a modern-

istic Boardwalk front with new entrances which is to make area more inviting. Main lobby was redesigned to include more accessible ticket booths and information counters. Emphasis is to make things easier for the Convention Hall-goer. An all-weather tunnel and a two-way escalator system serves pedestrian traffic to and in the hall.

Even more important to organizations seeking a show site is that Convention Hall now offers 320,000 sq. ft. of exhibit space, 33 meeting rooms (to accommodate up to 35,000 people), an air-conditioned ballroom capable of seating 5,000 people, and three exhibit halls which may be operated independently or together. Halls can be converted into one vast display area.

In lower level of Convention Hall,

innovations include a new, indoor street-level entrance which can be reached by a vehicular driveway under the Boardwalk. Tunnel clearance admit double-deck buses, and as many as 20 taxis to unload at once in the weather-protected approach.

From here escalators rise to the Boardwalk entrance and enlarged, 100-ft. lobby. Boardwalk front is glass enclosed with doors operated automatically by electric-eye beams. A 150-ft. wide marquee of stainless steel is illuminated.

There are 170,000 sq. ft. of exhibit space available on the main floor, in addition to the large stage and two sizable meeting rooms. Electrically operated partitions can convert the exhibit space into meeting rooms.

On the mezzanine, serviced by esca-

lators capable of carrying 16,000 visitors per hour, 30,000 sq. ft. of exhibit space is offered. Ballroom there can be set up to handle a banquet for 2,200 guests. In addition to escalators, two descending ramps from the mezzanine floor to the main lobby will handle the overflow.

Convention Hall originally built in 1929 has been a convention center for millions of Americans. With the completion of its renovation, Atlantic City can boast it now has one of the most modern facilities.

► Not wishing to be left behind in the convention business, Detroit has announced near completion of its all-new \$54-million Cobo Hall. Located along the Detroit River, the civic center offers 400,000 sq. ft. of exhibit space, largest in the country. A convention arena capable of seating up to 14,000 is scheduled to be completed by March 1961. Building is roughly in the shape of an "L." Portion housing exhibit areas and meeting rooms runs north and south. It is joined near its southern end to the Arena which will lie to the east. All areas in Cobo Hall are air-conditioned.

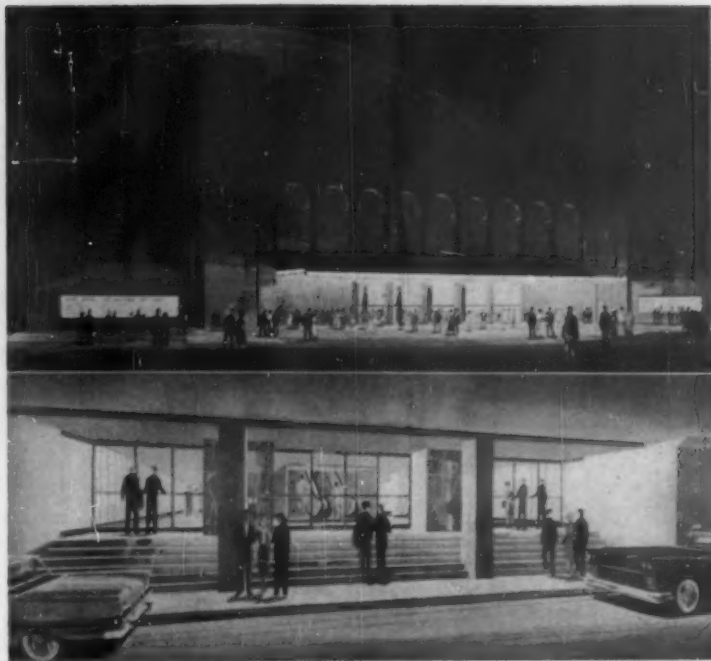
Decline in the terrain between Jefferson Avenue and the River permits the development of two floors on ground level inside building. Each floor has its own foyer entrance. First floor of the building at the River level accommodates the main floor of the arena, exhibit hall, storage space and restaurant. Concession stands will be placed throughout the building, which will be operated under the jurisdiction of the building management.

Second floor will house the major exhibition area, ballroom and other meeting rooms. Main ticket foyer is also on this level. Third floor will have meeting rooms and restaurant.

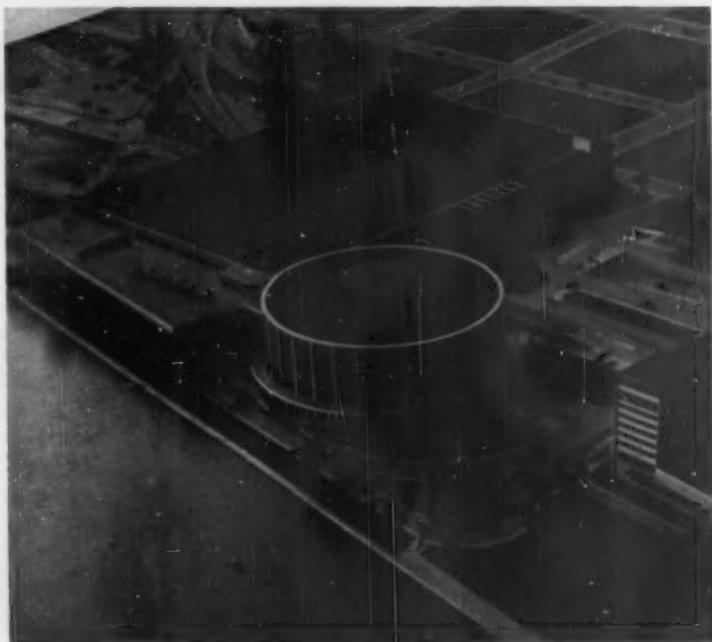
Traffic between floors will be handled by ramps, escalators, elevators and stairways. Designers believe traffic will flow readily between all three levels.

Roof of the exhibit area can be reached by a spiral ramp and serve as a parking deck for 1,150 cars and a possible helicopter deck. A garage for 600 cars will occupy the northern part of the first floor which opens towards Lodge Expressway and Larned Street. Other parking is provided by a 418-car underground garage and a 440-car surface lot. A total of 4,100 cars can be parked within the Cobo Hall area.

Arena's total capacity of 14,000 people will offer 10,000 permanent seats in balconies mounted in a horseshoe arrangement. Group and individual



RENOVATION of Convention Hall, Atlantic City, gives new face lift to front of building (on top). Indoor street level approach (above) makes approach by car more attractive. Escalators conduct people to main lobby at Boardwalk.



AERIAL VIEW of Detroit's Cobo Hall shows two immediate features of center. Its auditorium is in-the-round and has flat-top parking on top of the exhibition hall, which offers 400,000 sq. ft. of exhibit space. Arena will seat 14,000.

dressing rooms can be used in complete isolation from the rest of the arena, which is 23,500 sq. ft.

► Further south, Tulsa also plans big facilities for convention business. Peo-

ple of Tulsa have approved the Assembly Center Bond Issue in the amount of \$7.48 million. Money is to be used to provide the Tulsa Civic Center. In order to build the type of facilities required to meet the exhibit

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and convention business of today, additional land had to be purchased. On it a municipal auditorium-coliseum, exhibition hall, assembly hall and parking facilities is to be constructed. Prior to approval of the city's plans, Tulsa owned six square blocks in Civic Center area. Two additional blocks were purchased adjacent to the original city property. Tulsa's Civic Center is to be located three blocks from the approximate center of the city.

Tentative plans call for auditorium-coliseum to contain a total of about 10,000 seats. Exhibition area will be 50,000 sq. ft. over-all. In addition to office space, an assembly hall is scheduled to include one meeting room which will accommodate up to 1,000 persons. It can be divided into several smaller meeting rooms by means of folding partitions.

► Northwest's multi-dollar bid for "big time" convention business will take shape this fall when Memorial Coliseum opens in Portland, Nov. 1. Nine-story-high glass walls enclose a 360 sq. ft. central block. It is an \$8-million public project.

Its central glass core is supported by concrete and steel pillars at each corner to insure a clear view from any of the 13,500 possible arena seats. There are 9,000 permanent upholstered seats in the amphitheater. A 134 ft. by 384 ft. exhibit hall is next door to the arena and offers 53,000 sq. ft. of exhibit space.

Together the arena, assembly hall, exposition hall, concourse and smaller meeting rooms will offer over 130,000 sq. ft. of exhibit space. Coliseum is located on the bank of the Willamette River five minutes from downtown Portland.

Exhibit areas will supply natural gas, compressed air, hot and cold water, single and three-phase electricity and telephone outlets. Also available will be closed-circuit and network TV facilities.

At the edge of the concrete amphitheater, 330-ft. in diameter, is a catering kitchen that can handle up to 5,000 meals. A 2,500 group can be fed at one time in the exposition hall alone. Balance can be served if required in the arena, assembly room, concourses and smaller meeting rooms.

Assembly hall seats 1,100 people for meetings and 480 for banquets. Two concourses, 31,000 sq. ft., and seven smaller meeting rooms (seating capacity from 120 to 370) provide additional room for exhibits and meetings.

Coliseum will have 2,000 offstreet parking spaces, including roof top areas above the sunken exposition



PORTLAND'S COLISEUM is a glass enclosed block in design. The \$8-million structure offers 130,000 sq. ft. of exhibit space and can seat 13,500 people.

hall, plus other parking for another 1,500 cars.

New convention hall plans reported here just begin to suggest the surge of cities that are planning or building modern facilities for future exhibit and convention business. Centers are springing up today just as abundantly as the old-time trading posts in the

early years of our country.

Architecturally, centers appear to have a common denominator. Many are being built in-the-round. A circular auditorium seems to be the building design most used in new plans. Whatever the reason for the design, there are plans for more of them coming. ♦

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CHICKEN PULLS CORD to swing bat at ball in mechanical baseball game. If ball is hit, chicken is rewarded with food pellet to "reinforce" drive to play.



CHICKEN HEADS for food pellet inside after pulling cord on music box (left) and "dancing" on revolving stage platform a full 11 seconds until music stops.

"Chicks" and Chickens Still Going Strong

Pennsylvania Refining's Gumout booths may break all the rules in the book for good exhibit procedure, but it sells its carburetor cleaner. Company looks to \$1 million in sales at a single show. At one show this year it wrote \$200,000 in Gumout sales.

After five years and 40 shows, Pennsylvania Refining Co. is still sold on cute "chicks" and chickens as booth attractions. Robert W. Lackner, sales manager, Gumout Division of the company, can prove his curvacious booth attendants and trained fowl put dollars and cents into the till.

Gumout (carburetor cleaner) is not simply exposed to show audiences; it is sold! "Only three or four years ago," Lackner reveals, "I said we'd hit \$100,000 in sales at a show, and the next year we did." Last January in Chicago at Automotive Accessories Manufacturers Assn. Show, Gumout booth topped \$200,000 in sales. "Within the next 10 years we'll write \$1 million in sales at a single show," says Lackner with the confidence of a man who has proved a theory.

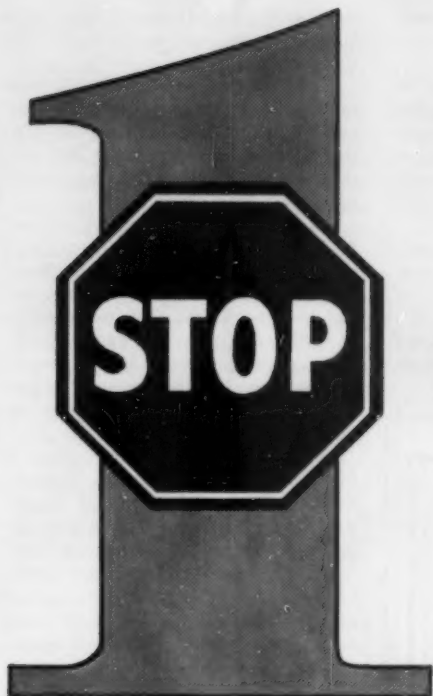
Lackner's theory is simple. Make the booth fun to visit and you get customers and prospects in a mood to place orders. For fun, Lackner has hit on trained animal acts and pretty girls. In addition, he takes pictures of booth visitors—usually with their arms around his attractive booth attendants. Photos are either mailed to visitors or delivered by salesmen or representatives.

Most popular of Gumout's booth attractions are trained chickens. His chickens have played baseball. Most recent fowl crew dances on a revolving turntable. Chickens pull on a cord to start music. It then steps on turntable and struts around. When music stops, it jumps off turntable and heads for the "dressing room" where some feed is automatically dispensed. If chicken doesn't stay on turntable until music stops, food does not appear in its cup. Through training, chicken knows it must stay on the turntable and dance to be fed. If it steps off turntable before music stops (in about eight to 12 seconds), it doesn't eat. It must get back on turntable and stay for the full cycle before feed mechanism works.

In addition to chickens, Gumout has used rabbits. One popular act was the rabbit that fired a cannon at a target. When ping-pong ball from the cannon hit the target, rabbit received food.

Not only does Gumout have a crowd-gathering act, it has a natural publicity attraction. Lackner's performers have been on television dozens of times in show cities.

Only once has Gumout had difficulty with its trained animals. Once two rabbits were taken to a television studio to perform. What Lackner didn't know was that one was a male and the other a female. When the rabbits were put in front of the TV camera, they quickly performed an act for which rabbits need no training. "This was a television first," says



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Lackner with a grin.

Gumout gets its trained animals from Keller-Breland, Hot Springs, Ark. It has an exclusive arrangement so that the training farm does not make animals available for any other exhibitor at an auto accessories show.

"We have no trouble with our animals," says Lackner. "They are shipped from the farm to the show by Railway Express. We simply make sure they are fed properly and given water. They perform perfectly. Our only problem is to keep people from feeding them. Unless their diets are watched carefully, they won't per-

form. They are trained to perform for food. If they get too much, they won't work."

Some people worry that Gumout is being cruel to its chickens or rabbits. Lackner has to assure many tender hearts at shows that his performers get good care and are not abused. They are trained to perform and seem to enjoy their work.

Hens rather than roosters are used. "Roosters don't seem to learn as fast nor perform as well," says Lackner. "They are easily distracted."

Gumout switches its acts each year to keep the attraction fresh. "Next

year we'll probably use rabbits," says Lackner. One year he used chickens that drove a "truck."

Neighboring exhibitors do not seem to mind Gumout's attraction. "They seem to like the crowds we draw to the area. And we've never had any trouble with show management," Lackner points out.

Gumout's trained chickens cost \$600 per show for four chickens, feed and transportation. Only additional cost is to hire someone to clean out the coops each day. Only one chicken or rabbit performs at a time, usually for about 45 minutes. Some, however, can go as long as 150 minutes before being sufficiently well fed to lose interest.

What Gumout's attraction does is bring people into the booth. "Usually they go out and bring other people back," says Lackner. "While they are in the booth, we try to close a sale."

On the subject of booth attendants, Lackner favors wholesome college girls. "They have a lot of fun and work harder than most professional models," he says. He usually recruits them with ads in a college newspaper. Gumout supplies costume (shorts, net stockings, sweater, blouse) and requires that its girls study a handbook

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BETTY GREEN, sales manager

on Gumout use and advantages.

Usually four girls are hired for each show and they work in shifts. They are given a list of printed instructions on behavior in the booth and at the show generally. For instance, they are advised that the company does not mind their having their photo snapped for publicity in some other booth as long as the Gumout logo shows on their costumes.

While most exhibitors might look down on the use of extraneous attractions, Lackner swears by his approach. He doesn't know how much his trained animals, or girls, or photo taking, or novelties, each contribute to success. "But we'd be foolish to abandon any part of this operation since it works so well," he confides. Among novelties Lackner always has handy at a show are small cards with witty sayings. Even his booth usually has some outlandish signs. Example: "Don't spit. The floor leaks."

Since 1955 (Sales Meetings, July 1, '55), Lackner has been on the animal kick. He introduced picture-taking at about the same time. He and two of his assistants take the pictures. They are developed back in Cleveland and mailed from his office. "It costs us about 50 cents a shot, but it provides

a lasting memory for our customers. 'Gumout' always shows in the background of the photo," he points out.

One year Lackner registered every booth visitor but found there was no special benefit to it. He doesn't attempt to get names and addresses anymore. "We just work toward signed orders." At each show Gumout offers special "deals" — usually free merchandise with each order signed at the show.

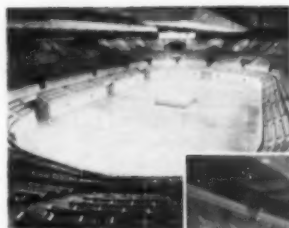
Gumout's total exhibit cost for each show runs to about \$4,500. Exhibit background is used about 20 times before it is discarded, according to

Lackner. Plans for a year's shows are set in November. Show schedule can vary from three to 10 shows.

Lackner experiments at some shows. For instance in Pacific Automotive Show, San Francisco, last year, he hired Japanese girls as booth attendants. (Rabbits were performers then.)

In addition to booth attractions, Gumout maintains an elaborate hotel suite to entertain customers. "We fill the room with about eight boxes of novelties—mostly from magic shops," says Lackner. "Visitors seem to get a kick out of all the gags — rubber hammers, trick glasses and dozens of

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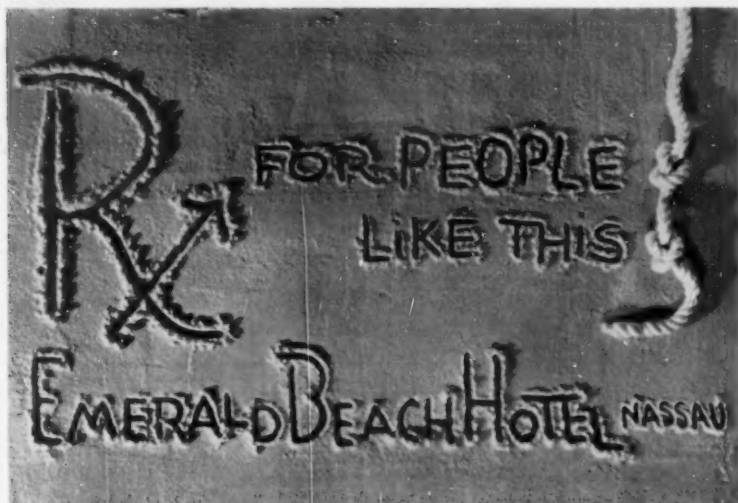
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other stuff I've picked up through the years," he says.

Standard procedure for Gumout is to send a news release to newspaper and television stations in advance of every show. "We've had hundreds of stories in newspapers on the basis of our trained animals," he reports. "The press and TV stations have been

most generous and we have always had plenty of plugs for Gumout."

No matter what you may think of Lackner's activities, you can't dispute his order book. Any man that can look forward to selling \$1 million in carburetor cleaner at a trade show must be on the right track. ♦



STRONG, lightweight exhibit is used to take heavy equipment and travel. Decor fits into over-all design of others in Power Parade, FPE's traveling show.

Exhibits to Make Local Offices Shine

Federal Pacific Electric supplies complete show to its local offices in more than 30 cities. It allows district sales force to show complete line. Only van driver travels with exhibits.

Federal Pacific Electric Co., Newark, travels its Power Parade exhibit to more than 30 cities for a total of 10,000 miles (to electrify country with FPE products). Leased van is used to transport exhibit during the eight-months tour.

Problem in designing Power Parade was to create a lightweight exhibit so that it would travel easily. Yet it has to be strong enough to hold heavy electrical equipment. Ivel Construction Corp., Brooklyn, designed and

built Power Parade as multiple exhibit units to answer mobile requirement. Individual exhibits also meant that floor plan could be changed for each exhibit location. However, decor of individual exhibits was made similar so as to compliment each other.

Exhibit requires a room approximately 2,500 sq. ft. with double doors directly from the truck loading area into the room assigned for the exhibit. Largest piece of equipment weights 1,500 pounds and is 90 by

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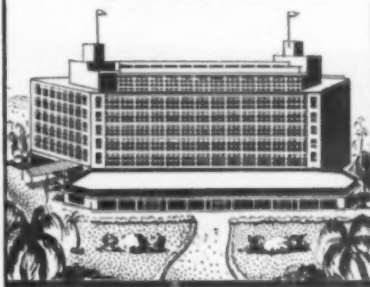
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Labor to set up and take down exhibit is hired from Manpower, Inc. Federal's specialist driver contacts local district manager before moving into the area to make arrangements for a man to meet the driver at the city line and guide him to exhibit site.

Van is unloaded. Display is assembled and arranged in room with the district manager having the final say as to how show is to be laid out.

Although exhibit is sponsored by FPE, idea is to make it as completely

as possible a local exhibit. Company's attitude is that it is up to the district manager to make it a success. He is encouraged to supply buses to transport people to exhibit from outlying areas.

District manager is assisted with publicity from the Newark office. News releases are sent to local newspapers about the arrival of Power Parade. Also available to district managers is advertising copy to be placed in local publications of engineering or professional societies.

Company literature is used as give-

aways or direct mail pieces to stimulate interest in products exhibited in Power Parade. Often coupled with exhibit is a reception which ranges anywhere from sandwiches and coffee to full dinners with door prizes.

Power Parade is the first time customers are able to view FPE's complete line under one roof. Company considers the exhibit the most valuable sales tool it has ever had. FPE has 16 plants and 83 field offices throughout the U. S. Exhibit is promoted through these branches of the company. ♦

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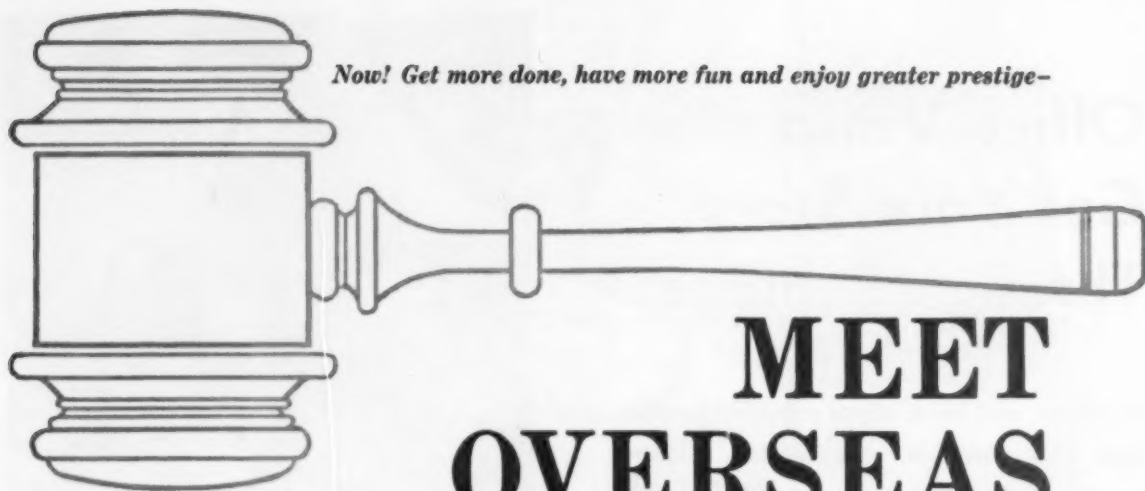
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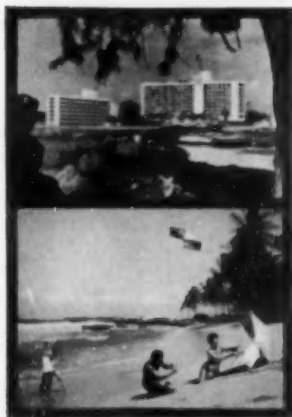
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"MUSHROOM" TABLES display Tessera Vinyl Corlon.

You can put traffic through company buildings to work. You can have it carry your product and company story away-mentally.

You can do it with exhibits, and that's exactly what Armstrong Cork Co., Lancaster, Pa., just did. It constructed an exhibit center which will

cater to 26,000 visitors annually. Center is used to build public awareness of company's products and illustrate manufacturing processes step-by-step.

Multiple product companies (such as Armstrong) often find it difficult to inform public of technical processes and complex composition of products.

Not wishing to get into museum proportions, Armstrong formed plans for a permanent exhibit center in its auditorium foyer as partial answer to problem. Company executives also believe that exhibit is an important tool to educate its employees on its diverse operations.

VERTICAL PANELS of color transparencies describe the six markets of Armstrong Packing Materials Division in new display center. Double cones in foreground contain products from various markets.

DESIGN AND FUNCTION in ceiling tile is shown in building products portion of display center. Boxes in foreground are to test noise differential of tile.





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Prime consideration in planners' minds was the location. It should be where exhibit is easily accessible to visitors. Company erected exhibit in the center wing of its general office building in Lancaster.

In addition to normal visitor traffic, 30,000 people attend over 100 meetings at the Armstrong auditorium each year. Meeting participants must pass directly through exhibit area to reach auditorium. Meetings include conventions, sales meetings, employee functions, and local community meetings which require a large auditorium.

Exhibit center dramatizes in display

form the company's progress during its first century of operations. Armstrong's centennial is being observed this year. Exhibit conveys to visitors and employees (in capsule form) the over-all picture of the company, its diverse operations, products and history.

Center's doors opened in January. It combines style and dignity with modern design. Exhibit is flexible and portions can be moved or eliminated to make additional room. Plans were so laid that additional or new products can be blended easily into existing exhibits.

Work on exhibit began April, 1959, under John Wick's, exhibit manager, direction. A 53,000 sq. ft. room was stripped down to the I-beams and painted charcoal grey. The four walls serve as a background for exhibit.

Company's floor and ceiling products presented an advantage when it came to selecting over-all decorative theme. Ceiling and floor are two basic elements in decorating any room. Armstrong had an opportunity to select attractive patterns and display two new products at the same time.

Armstrong created a new pattern for the floor in its Tessera Vinyl Corlon series specifically for the new exhibit center. To provide bright decorative ceiling, Armstrong's Golden Travertone was selected. Travertone is a mineral wool acoustical material which contains actual golden metal flecks inlaid in its fissured surface.

Exhibit room is divided into five sections to represent the five Armstrong divisions—Floor, Building Products, Packaging Materials, Insulation and Industrial. Illustrative panels were placed against grey background of the four walls.

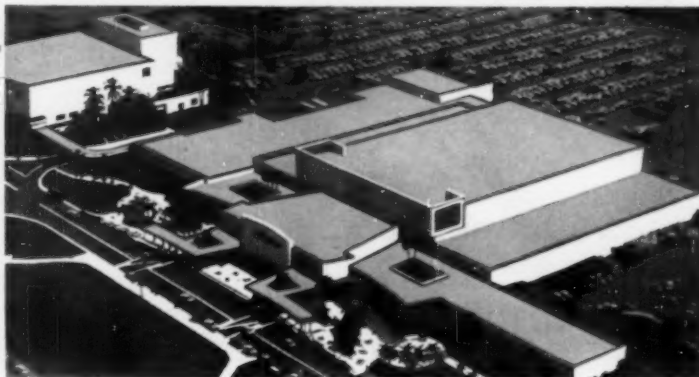
Several displays include physical demonstrations which can be operated by visitors at the push of a button.

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These moving displays assist in showing various qualities and characteristics of many Armstrong products.

Sound slide films enclosed in a projection box and operated by visitors (just press a button) are used in several areas. Slides are useful to demonstrate colorful decorating ideas in actual room settings. They show installations and applications of various Armstrong products.

Center of room has two triangular exhibits which face each other. Exhibits are used for announcements during conventions and for new products at off-convention times.

On opposite sides of center exhibits are two triangular sand boxes highlighted with a Japanese combed effect on the surface. Sand itself was provided by the Armstrong plant in Millville, N. J. (Sand is used as a basic ingredient in the manufacture of glass containers.)

To one side of the sand boxes are continuous operating water fountains which lend an attractive decorative effect. Pebbles in the bottom of the fountains came from Omaha Beach, France. They are used in the Armstrong floor plant in Lancaster to grind paint pigments.

Green ferns and bamboo sprouts

have been included to enhance exhibit features. Plants will be changed according to seasons of the year. White azaleas are scheduled for this summer.

White plastic, mushroom-shaped ashtrays, display tables and indirect lighting fixtures were designed especially for the new display room.

To provide greater flexibility, mushroom display tables can be removed and be replaced by floor lighting. Presently, samples of new sheet flooring material are displayed on the tables and are lighted by "floating" overhead lamps. When acoustical ceilings are

displayed, lights will be placed in the table receptacles and the ceiling samples will be "floated" from above.

Commenting on the new Armstrong display room, Wicks says that this was the first time that the entire Armstrong story has been told in one spot. He adds, "The display room, as a means of creating company awareness, is gaining new importance and recognition throughout the country. It is a simple, easy, and effective way to tell the stranger a company's entire complex story in one room through informative, physical demonstrations." ♦



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Why Aren't Our Exhibits Better?

What makes exhibits dull and unproductive? Here are the 21 blocks to your planning exhibits creatively. Are you guilty of killing or dulling good exhibit ideas?

By B. B. GOLDNER, Ph. D.
Consulting Editor

You try to be creative when you plan your exhibit. You think of new ways to do things. You experiment with all kinds of stunts. But, somehow, results are not quite as good as you expected. In fact, they are no better than before you tried to be creative.

Does this mean that too much creativity in exhibits is the bunk?

Creativity in exhibit planning (or anything else) is effective. Reason it often doesn't seem to work is that you haven't really been creative. Simply because what you are doing is new for you or your company does not make it creative or truly novel.

You are not creative when you allow many blocks to creative thinking to enter into your exhibit plans. Here are the most common blocks to creative thinking. Burst through these and you will produce the kind of exhibit that will be fresh, imaginative, and above all, productive:

1. Isolate objective: First big block to creative planning is failure to isolate a problem. Often you plan an exhibit without a thought given to a real goal. You simply want an attractive background. You don't consider the marketing problem that your exhibit must solve. Your aim or objective is fuzzy.

2. Narrow the problem: You may state a problem — "Reach more prospects" — but it is too general. You don't consider the conditions that may prevail at a particular show. You

haven't analyzed percentage of attendance that represents your logical market. You haven't considered possible competitive conditions in the city that is the show site (and 75% of attendance comes from within 150 miles of most show sites). Better problem statement might be: "How to reach more prospects in the petroleum field when the show is in Dallas." This might suggest a special kind of advance mailing to stimulate booth traffic. More crystalized your problem (which suggests a positive goal), more creative can be your approach. Think of "what" and "how."

3. Appeal to many senses: Often we tend to overlook all our senses. We may think in terms of sight only. How about touch? Smell? Why not prompt booth visitors to feel a product for quality comparisons. Maybe prospects ought to smell a difference or hear "silent" operation. By striking out into directions of many senses, you often create a new approach. (How many automotive show exhibitors take advantage of new car odor?)

4. Investigate obvious: Do we fail to be creative because we overlook the obvious? Have we studied probable traffic patterns? Have we analyzed potential audience according to its peculiar interests that can be tied into our products? Reach for a creative commonplace.

5. Don't ignore trifles: "Tremendous trifles" that are overlooked can

make the difference between exhibit success or failure. For instance, have we created a special procedure to be used by personnel at a show to take full advantage of inquiries?

6. Past experience: Often we are led along unproductive lines by over-emphasizing past experience. We may improperly analyze a past success and attribute it to the wrong thing. Then we may wonder why a similar appeal doesn't always work.

7. Overlook effects: Do you have a block to creativity because you underline causes and overlook effects? For instance, do you become so concerned with booth location that you block out creative approaches to take advantage of the selectivity of audience that a "bad" location may develop? (When somebody searches you out on the fourth floor, shouldn't this suggest an approach to make the possibly fewer exposures more intense?)

8. Focus on "means": Too often we become so concerned with means we forget ends. We work so hard to get crowds we forget that select prospects are better. Why not try to attract only thinking (and buying) prospects?

9. Conformity: Biggest block to creativity usually is desire to conform. Are we allowing competitors to call our shots? Do we do what everybody seems to be doing? Do we hesitate to take a bold step? Daring exhibits do



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Charleston, S. C.	RA 2-6591	Little Rock	FR 6-1301	Saginaw, Mich.	PL 4-6506	Edmonton, Canada	GA 4-4166
Charlotte	ED 3-9611	Los Angeles	MA 3-1855	St. Louis	GA 1-5766	Hamilton, Canada	JA 7-1534
Chattanooga	AM 5-3483	Sherman Oaks, Calif.	ST 9-0381	St. Paul	CA 4-0710	Montreal, Canada	VI 4-1078
Chicago	AF 3-4734	Louisville	JU 3-1674	St. Petersburg	7-2790	Toronto, Canada	WA 5-1174
Cincinnati	MA 1-7250	Lynn, Mass.	EN 5-556	Salt Lake City	EM 4-6561	Vancouver, Canada	MU 2-1858
Cleveland	TO 1-5450	Madison	AL 7-1057	San Antonio	CA 4-9251	Winnipeg, Canada	WH 3-4457
Columbus	CA 4-4297	Memphis	JA 5-7551	San Bernardino /	TU 8-3461	Brussels, Belgium	47.16.63
Corpus Christi	TU 2-9251	Miami, Fla.	FR 3-7618	Riverside		London, England	REG 6121
Dallas	RI 1-1091	Milwaukee	BR 2-8500	San Diego	BE 4-7347	Paris, France	MACmahon 19.78
Davenport	6-5301	Minneapolis	FE 8-0010	San Francisco	EX 2-4658	Frankfurt a./Main, Ger.	77.60.26
Dayton	BA 4-7663	Morrisstown, N. J.	JE ~ 4115	San Jose	CY 2-0500	Milan, Italy	70.88.02
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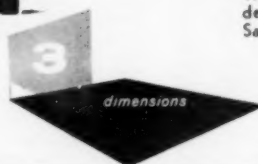


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pay off.

10. To practical: Are you so practical that you chain yourself to a narrow approach? Do you stifle creativity by dismissing new ideas as impractical when you haven't the criteria to really judge? So many good ideas offered by exhibit designers are shelved because of fear of being impractical.

11. Judgment: Major block to creativity is to judge an idea too soon. We tend to dismiss something new before we have given the idea a chance to bounce around our brain cells. What sounds a little wild on first hearing may be just the creative avenue to reach our goal. Learn to incubate.

12. Too polite: Often we accept what seems a good idea because we are too polite to doubt the expert. We don't ask why? We don't probe and often lose out on an idea refinement that will prove more effective.

13. Competition: How often do you become so concerned with what competition does that it blocks creative ideas for your show endeavors? Overstress competition and often you narrow your thinking to a point where you are almost hostile to new ideas.

14. Faith in statistics: Don't be buffaloeed by statistics. Statistics only tell you what has transpired. They offer no guarantee what might happen under a new set of circumstances. By creating new circumstances, you may enjoy remarkable results.

15. All or nothing: There is no virtue in an all-or-nothing attitude. To drop a good idea because you haven't all the budget you think necessary may be walking away from a novel and productive approach. If you can't have all, perhaps part of the idea will work effectively.

16. Knowledge: "Can't see the big fish for the school" is a potent block to creativity. Do you know so much about a particular show that you tend to discount new exhibit approaches? It is better to start your thinking afresh than to be inundated by a plethora of facts. As has been sagely said long ago, "We know so much that isn't so."

17. Few facts: As big a block to creative thinking as your knowing too many facts is to know too few. Can you dredge up more data on your audience needs and wants to suggest a new exhibit approach? Today, what you don't know will hurt you.

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18. Dreaming: A hard-headed businessman isn't a dreamer, but he ought to be. Fear of being fanciful often blocks new ideas. It pays to let your imagination soar when you work on exhibit problems. A little dreaming may produce results that all the hard-headed appraisals will never develop.

19. Laziness: We often assume that sitting back and thinking is being lazy. If a pencil isn't being pushed or a dictating button isn't being pressed, we may feel that nothing is

happening. You're not being lazy when you sit back and think. A little more unfettered pondering may be the most productive minutes spent during the day. Do some advance thinking about your marketing goals and their application to exhibit plans. Creative thinking is not a time-wasting or spending process. It is an investment.

20. Mistakes: Fear of making a mistake drowns many a budding idea. One characteristic of a creative man is that he isn't afraid to make a mis-

take. A well-conceived plan should work. If it doesn't, don't let it block you from ever doing anything new. It takes a little daring to be different, but it is the difference that pays off in an exhibit.

21. Speed: Don't be trapped into making an evaluation too soon. Just because an idea doesn't produce results fast enough, don't dismiss it. Perhaps a little change, a little shift, will get you to your goal. Be willing to invest experimenting time as well



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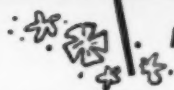
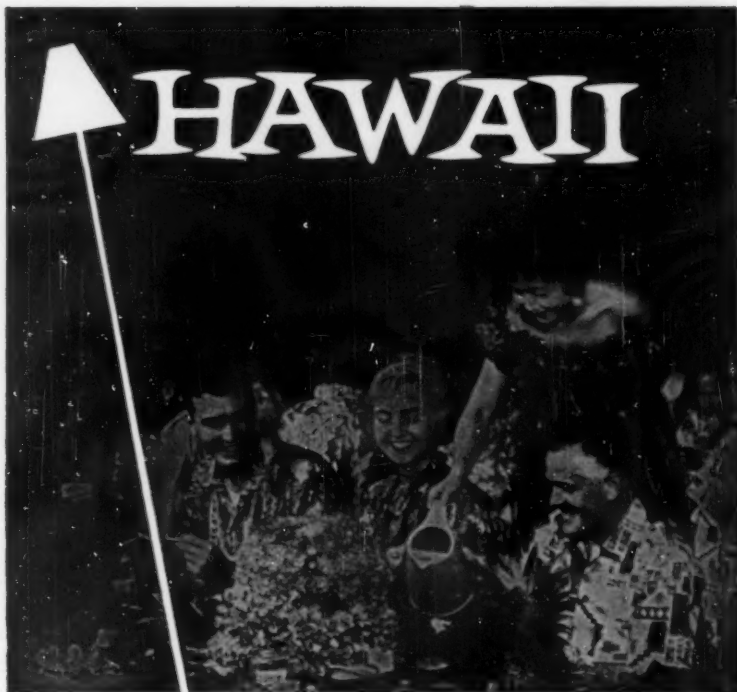


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as thinking time. Few of the world's great ideas worked successfully in their original form. Most of the best exhibits evolve slowly.

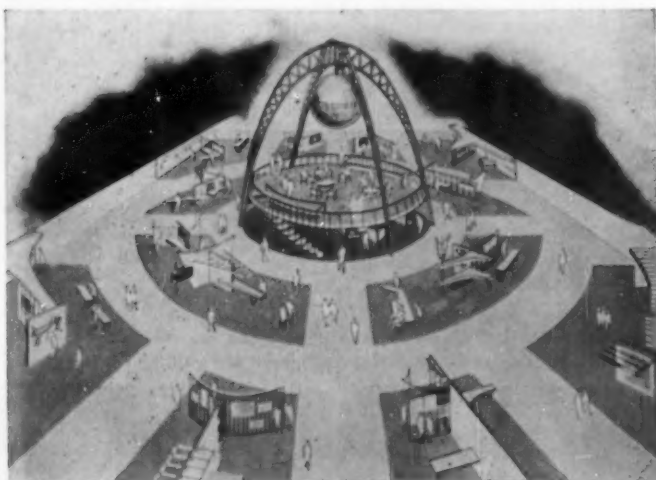
Results of these 21 blocks to creativity can be seen at every trade and industrial show. Walk down any show aisle. How many innovations do you see? How many novel adaptations in exhibit technique and display materials are apparent? Not many. It is not because our exhibit designers are not creative. Generally it is because we throw one or more blocks into our own thinking which puts a straight jacket on final plans.

In any exhibit, we aim for men's minds. Unless we can stimulate imagination, pique interest, create curiosity, we miss our full potential. You

can't do these things with staid, dull exhibits. You can't create a corporate image of vision and progress against a background of sameness.

Creative thinking is not theory. It works. Pick out exhibits at any show that attract attention, that stimulate talk—and more important—achieve results, and you will see in them a creative departure from the ordinary.

Next time you sit down to plan your exhibit program, get the 21 blocks to creativity out of your system and start from scratch. You will surprise yourself on what your mind will conjure. Any marketing man worth his salt owes it to himself and his company to think creatively about exhibits — a medium that gives vent to greater expression than any other. ♦



Steel Arena Focal Point for Metal Show

THIS YEAR American Society for Metals will feature a steel arena as principal attraction at its national exposition in Philadelphia, Oct. 17-21. Arena will be key to exhibit design around which all other booths are to be built. Main arena in Philadelphia's Convention Hall will be used to build the steel arena. To be located just inside the doors from the main registration area, arena will have an unusual layout. Aisles will run off hub as spokes of a wheel. Hub will feature the central theme, "Build It Better with America's Steel." Steel arena will be occupied by ASM and include a reception center for its 30,000 members.

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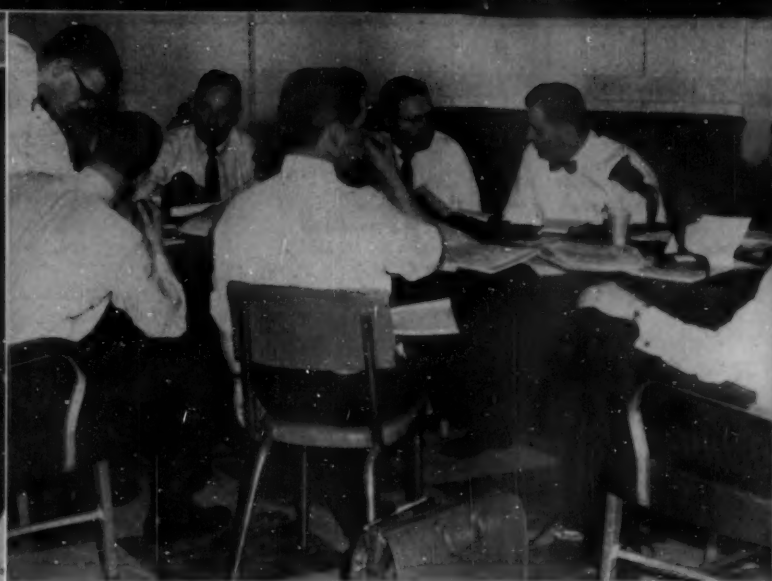
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PORTABLE RADIO allows Monsanto visitor to listen to experts on the packaging panel.



PANEL OF EXPERTS are located in another part of convention hall, but could be heard in Monsanto booth. Booth visitors listen to neck, portable radios.

Monsanto Attraction: "Answers"

Two kinds of "electronics" devices used. One, unseen, measured 36-24-35. Other device was wireless receiver for each booth visitor to pick up questions and answers from panel of experts.

Monsanto Chemical Co. had an efficient "electronic device" to supply answers to questions on over 600

products in its booth at the National Packaging Exposition, Atlantic City, last month. The "electronic device"

had 36-24-35 measurements.

Booth visitors stepped up to the answer machine and pressed buttons

VISITORS view product while they tune in on expert panel.

MONSANTO VISITOR selects button on answer machine for facts on particular package display.

HOSTESS is one of three who also works as "electronic answer machine".





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to correspond to numbers on displayed products. When buttons were pressed, dials on the backwall of the exhibit revolved and lights blinked on and off. Within 10 seconds, out popped a card with details on the product whose numbered buttons were pressed.

Behind the backwall of the exhibit, the "electronic" device functioned smoothly. She was a booth attendant who noted what buttons were pressed. As the dials whirled and lights flashed, she picked out the card—filled by number—and put it through

the slot into the hand of the booth visitor. Nobody guessed how the machine worked.

Monsanto used four girls. One was stationed at the entrance to the exhibit; one was at the exit; one served as electronic device and the fourth was off duty. The girls rotated their jobs each hour.

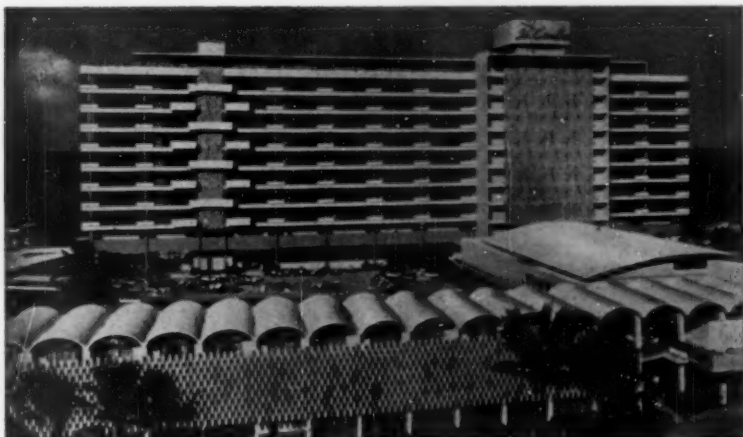
Exhibit was entitled "Ask Your Plastic Packaging Questions of Monsanto." In addition to the answer machine, Monsanto used a panel of experts to answer special questions on packaging as posed by booth visitors.

As a visitor entered Monsanto's booth, a girl offered him a portable radio receiver that hung from his neck on a string. It had earphones that picked up a taped message in one part of the exhibit. In another section of the exhibit, it picked up the conversation between a master of ceremonies, a visitor asking a question, and the answer from a panel member.

Expert panel was stationed three floors above the exhibit. In a third-floor room in Convention Hall a studio was set up for the panel. Six Monsanto packaging experts sat around a table. It was fitted out with four microphones, a control switch and two loudspeakers. Off to the side, an audio man controlled the broadcast.

When the professional m.c. in the booth was approached by a visitor to ask a question of the panel, the m.c. interviewed the man. He asked the man's company affiliation, where he was from and what his packaging interest was.

This conversation was picked up and heard by the panel experts. In addition, it was picked up and heard by booth visitors who were in the section of the booth devoted to this activity.



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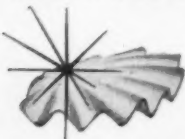
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First the m.c. asked the booth visitor his question. While the m.c. interviewed the visitor, panel members had time to determine which expert could answer the question best. The panel man who was to answer flipped the control switch which put him on the air. After he answered, he flipped the mikes off and the panel could relax momentarily until another question was presented.

Portable receivers picked up sound from a loop antenna under the floor tiles in the booth. One loop put out the signal for the panel section while the other loop broadcasted the taped message on Monsanto products.

Loops had to be adjusted to eliminate "cross talk" that developed. First day, loops were a little too close and at certain points, visitors' tiny receivers picked up both signals.

Miniature receivers are powered by two pen cells. Because instruments are transistorized, their life in constant use is eight months or longer, according to Gardner, Robinson, Steirheim & Weis, Inc., Pittsburgh. GRS&W designed and produced the exhibit.

Monsanto clocked thousands of visitors through its booth. As visitors left, they were asked if they

would like to have more information mailed to their offices.

Male attendants in the booth were easy to identify. They wore powder blue coats that matched the booth's decor. M.c.'s (there were two of them) worked one at a time. They were professionals who could put visitors at ease and could carry on an interview in a friendly and efficient manner.

Booth installation was more complicated than normal. In addition to antenna loops under floor tiles. Lines had to be run to the third floor panel

room.

Expert panel served two big functions. It supplied answers to technical questions and served as an attention-getting device. Passersby were attracted to the booth to discover what visitors were listening to through their miniature receivers.

Because sound was picked up from the loop antenna, if you left the booth, your receiver was silent. Of course, nobody left with a receiver. The narrow exit was manned by one of the girls who carefully removed the gadgets from around visitors' necks.



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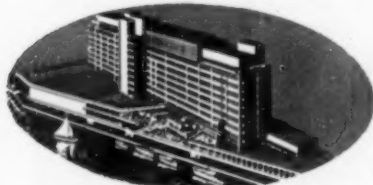
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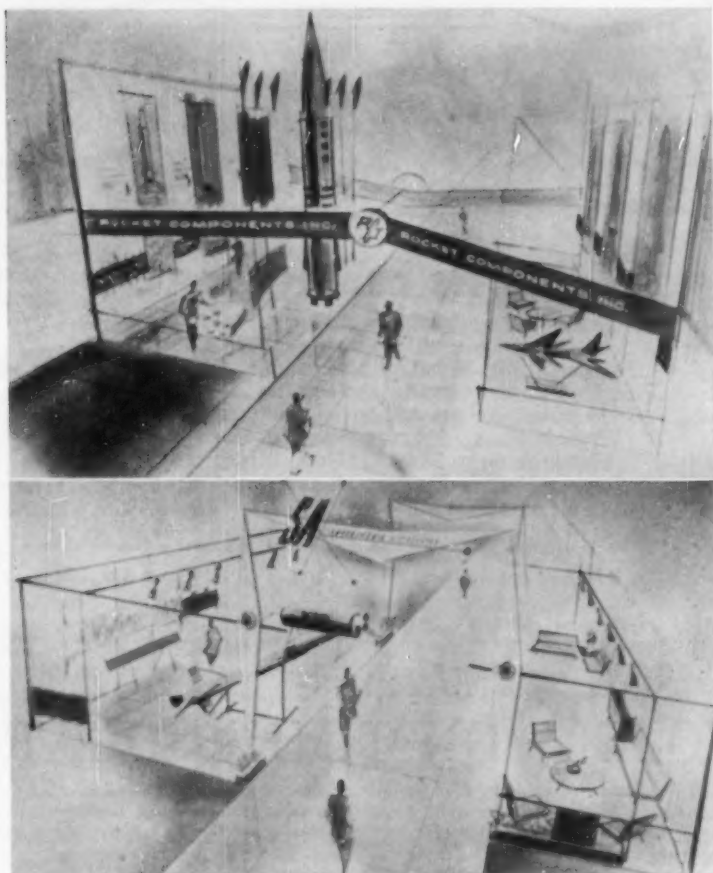
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Telephone: St. Jovite 83

Monsanto had 200 receivers on tap. Not that it expected nor could handle 200 people in its booth at once. It wanted to make sure of a ready supply at the entrance at all times and

to insure that there would be plenty on hand should some or them fail. With an eight-month use life, it really had little to fear on the latter score at a four-day show. ♦



ARTIST'S SKETCH of layout for exhibit with cross aisle for rocket show.

New Show Layout: Exhibits Cross Aisles

Termed "exhibiting in depth," newest floor plan requires that exhibitors use space on both sides of aisle. In effect, aisles run through all booths. New approach to be used at Rocket Show.

New concept in exposition layout has been developed by Robert T. Kenworthy, Inc., exposition management

firm. "Exhibiting in depth" is term used to describe the new method. In essence, the new floor plan uses both

MEN (One of a series)
WITH
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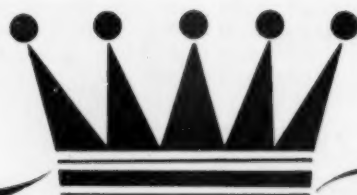
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PLaza 7-6500

Glad to GREET you

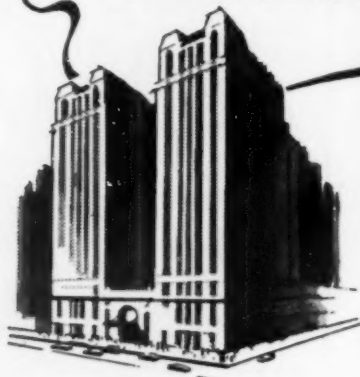
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ZECKENDORF HOTELS • FRANK W. KRIDEL • EXECUTIVE VICE PRESIDENT AND GENERAL MANAGER

sides of an aisle for an individual exhibit instead of only one side.

New arrangement will be seen for the first time at American Rocket Society's exposition at New York Coliseum in October, 1961, when "Space Flight Report, to the Nation" will be presented.

According to Robert Kenworthy, originator of the new technique and president of the company which bears his name, "This is the first major advance in exposition-space technology in 25 years. Booths occupying one side of the aisle only are often less than 75% efficient because of the inconvenience to visitors of having to keep glancing from side to side while walking along the aisle. Some exhibits are inevitably missed altogether and will continue to be missed unless a trip is made up one side of each aisle and down the other side.

"Attendance statistics indicate that most viewers take a quick walk through the exhibition area—up one aisle and down another to get a general picture. Next stage is to concentrate on certain exhibits. This means that those exhibits which did not register during the first tour may not have a second chance. If the booth is redesigned, however, so that it occupies both sides of the aisle, effect will be that of entering a room where everything in view belongs to one exhibitor. Under such conditions it would be impossible to miss an entire exhibit just because the attention was focussed on the opposite side of the aisle for a brief period."

This space-in-depth technique can

be used in many different ways. Exhibits may be kept on one side of the aisle with the other side used as a lounge or office in which to interview customers and discuss technical problems. One advantage of such a set-up: all exhibit materials plainly in view across the aisle, and only two or three yards from where the customer is sitting.

"Another point to be considered," says Kenworthy, "is the advantage of having all the interest pinpointed to one location. It is almost the same as purchasing space opposite your own exhibit to prevent another exhibit drawing attention from yours."

A slight alteration in booth construction can make the effect of entering a room even more pronounced and a suitable arrangement of the exhibits will enhance this effect. Relaxed atmosphere of a company showroom should be the objective in order to eliminate the impression of high-pressure selling and tense atmospheres some people associate with expositions and shows.

Exhibitors who have seen sketches of this new space-in-depth concept applied to floor plans, are very enthusiastic, according to Kenworthy. "In general, we regard it as a long step in the right direction whereby American expositions can duplicate the progress made in other fields, says Kenworthy. "An exposition is a market place—oldest means of selling in the world, and still the best. Anything that will improve the presentation of exhibits is worthy of serious consideration." ♦

Mobile School in 35-ft. Van

Allied Van Lines, Inc. started a 35-ft. mobile training unit on its way to every city in which the company has an agent to teach the latest furniture moving techniques, this month. Classroom-on-wheels is Allied's new program to improve training of personnel to give better service. Driver of van also acts as instructor to agents and their employees.

So as not to interfere with agent's busy schedule, classes are held early mornings and evenings. All Allied men in the vicinity of scheduled school are asked to attend whether they be residents or just on their way through. Class lasts three hours and covers phases of Allied service. Safety, customer relations, loading, packing and crating are explained and demonstrated.

Trailer has built-in sound, motion-picture projector, slide projector, desks, chairs and small items of furniture with the proper containers or padding for demonstrations. Van also has its own heating and air-conditioning system.

Although primarily to train Allied people, the trailer is open to service clubs and schools. Instruments in the unit can be used to test a person's vision, reaction time, and his knowledge of driving skills and laws.

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TELETYPE KC 530

THESE ARE THE TRENDS IN EXHIBIT MEDIUM

RESULTS OF TWO STUDIES:

- One of companies that exhibit
- One of trade and industrial shows



BIGGER BUDGETS

7.5% of sales promotion-advertising budget now spent to exhibit

MORE SHOWS

"Average" company now goes into 10 shows a year

HIGH-LEVEL PLANS

Okays on exhibit plans now given at higher executive level

MORE SPACE

Show managers report more companies buy bigger booths

AD AGENCIES

Exhibitors use ad agencies little to help plan exhibits

Bigger chunk of sales-advertising-promotion budgets is going into exhibits. If you exhibit at trade and industrial shows, an all-time high of 7.5% of your sales promotion money now is invested in show participation. This figure is about 2% more than it was just about 18 months ago.

Greater investment in exhibit medium by American industry shows up in two studies just concluded by Sales Meetings' research staff. As further evidence of increased use of exhibits, study shows 60% of our nation's trade and industrial shows are expanding into larger spaces. Individual exhibitors in shows today tend to use more space. Study shows 66% of show managers expect exhibitors to use more space in 1960 shows than they did last year.

Two surveys were made: one to companies that use the exhibit medium; other to show managers. Survey of exhibitor practices covered companies that go into as few shows as one a year to companies that go into more than 200 a year. (Sample was limited to companies that participate in at least one show a year. Companies that don't use the exhibit medium were not included in tabulations.)

Medium average of companies studied indicates that they go into 10 shows a year. Mean average was higher (driven up by corporate giants

that participate in more than 100 shows a year).

► If you are an average exhibitor, your biggest problem, according to the study, is to evaluate results of the shows in which you participate. Second biggest problem for your company is to sell its top management on the value of shows. (This seems to follow because if you can't evaluate your show participation, you can expect more trouble when you try to sell show investment to top management.)

Third biggest headache for exhibiting companies is show selection, followed by problems with booth personnel training. Next big problem is "getting cooperation from company departments" when you plan and operate an exhibit program.

Apparently while exhibit planners have a tough job to evaluate show results and to sell show participation to top management, they are successful. "Getting budget okay" turned up last among nine problems listed in the survey to exhibitors. Study seems to indicate that while companies can't always prove results they feel exhibiting is worth while.

For 1960, 44% of companies that normally exhibit at shows will go into more shows than they did last year. Another 41% are slated for the same number of shows this year as last,

while 18% indicate they will be in less shows this year.

One big healthy trend showed up in the study. Two-thirds of companies queried now plan show participation on an annual basis rather than on a one-at-a-time basis. (This makes sense and is good marketing practice—and saves money, too.)

Many companies don't use the exhibit medium to full potential. There are still 38% of companies that still do no advance promotion to increase their booth attendances. Exactly half of exhibitors use direct mail to promote attendance to their exhibits. Advertising in trade journals is used by 46% to promote show attendance and 10% make use of external house organs to drum up interest in booth visits. (Total is more than 100% because some companies use more than one medium to promote their exhibit activities.)

► Average company now gets more mileage from its exhibits than it did before. Study indicates that 41% of companies make exhibits available for use by their distributors and dealers. Another growing trend is use of exhibits at stockholders' meetings. Twenty-seven percent of companies now have exhibits on tap at meetings of their share owners. Just two years ago, number of companies that used their exhibits for stockholder meet-

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13,500 sq. ft. of
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ing, 1,500 persons
for a banquet.

ings were few. Mobile exhibits (in trucks and trailers) are now used by 8% of companies.

Advertising agencies seldom are involved with a company's exhibit plans. With 88% of companies, advertising agencies take little or no part with exhibit plans. Only 3.7% of companies have their ad agencies "sit in on all plans" and 7.3% use their ad agencies to aid with exhibit design. Less than one company out of 50 (1.7%) has its ad agency handle most exhibit plans.

Most companies (68%) call in an exhibit house to handle design and construction. Another 16% design their own exhibits and give construction out on bids. Four percent give both designing and building out on bids, and 3% hire a designer who lets construction out on bids.

There is no uniformity in industry when it comes to what budget to charge for exhibit expense. Advertising budget is charged for exhibits by 42% of companies. Sales promotion budgets are tapped by 35.8% while sales budgets are available for exhibits at 17.5% of companies. Remaining 8.2% of companies use other budgets for exhibit expenditures.

There is a small but growing trend toward use of padded vans for exhibit shipment. Survey shows that 27% of companies now use vans for at least some of their exhibit movements. Included in this figure are 8% of companies that use vans exclusively. Seventy-two percent use shipping crates and carriers other than padded vans.

Exactly half of all companies that exhibit will spend more in 1960 to exhibit, 32% will spend about the same amount as last year and 18% expect to spend less.

Survey asked exhibiting companies: "What is title of individual who makes final decision on show participation, budgets and exhibits?" Half of companies indicate it is a top officer — ranging from president, v-p marketing or sales, to general manager and marketing manager — who has final word on exhibits and show activity. Advertising manager has final word at 24% of companies and 4% give final authority to sales promotion manager. At 13% of companies, more than one man decides exhibit policy, and at 9%, exhibit authority is vested with a specialist who may have title such as exhibit manager, convention manager or special services manager.

There are several trends indicated by show managers. Almost half (48%) are relaxing height limitations in some sections of their shows. Thirty-five percent of show managers are allowing some cubic content, and a little

less than half of these say cubic content exhibits will soon cover all parts of their shows.

Show managers (31%) are adding new services. These include free promotional materials for exhibitors, free mailing of exhibitor literature, free use of theaters for exhibitor films, and market data.

Seventeen percent of show managers report they do not allow foreign companies to participate in their shows. Of the others, several say they haven't had requests from abroad so the question is academic.

As shows grow, need to plan further in advance is evident. Average show manager must now plan his show 5.4 years in advance to acquire dates and facilities.

On the matter of regional shows, show managers are divided. About a third (34%) say growth of regional shows has slowed to a point where it is static, while 18% say the trend is dying. Balance of show managers (48%), however, indicate that more regional shows are in the offing.

As a check on the validity of response from show managers, researchers threw in a question about show sites. "Which city do you think best for your show?" If the sample of show managers was accurate, response should exactly follow the pattern of convention and show business. (City that has greatest number of conventions should come in first. Next biggest convention city should be second, etc.)

That's exactly how results tallied in this study. Chicago, which has more conventions than any other city, came out first in popularity. New York City, next busiest convention city, came in second in the survey. Atlantic City came in third, followed by Philadelphia and Cleveland. More than 20 cities were mentioned by show managers as favorites.

Show managers are watching growth of new facilities for expositions and 47% of show managers indicate they are considering new sites for their events on the basis of new facilities.

Promotion of show attendance is important part of show management's function and many media are used. Survey shows that 84% use direct mail; 70% use advertising in trade journals; 31% use newspapers; 30% use radio; 25% use television. Billboards and own publications were also mentioned. (Total is more than 100% since more than one medium usually is used.) In addition, most shows depend on publicity to help stimulate attendance.

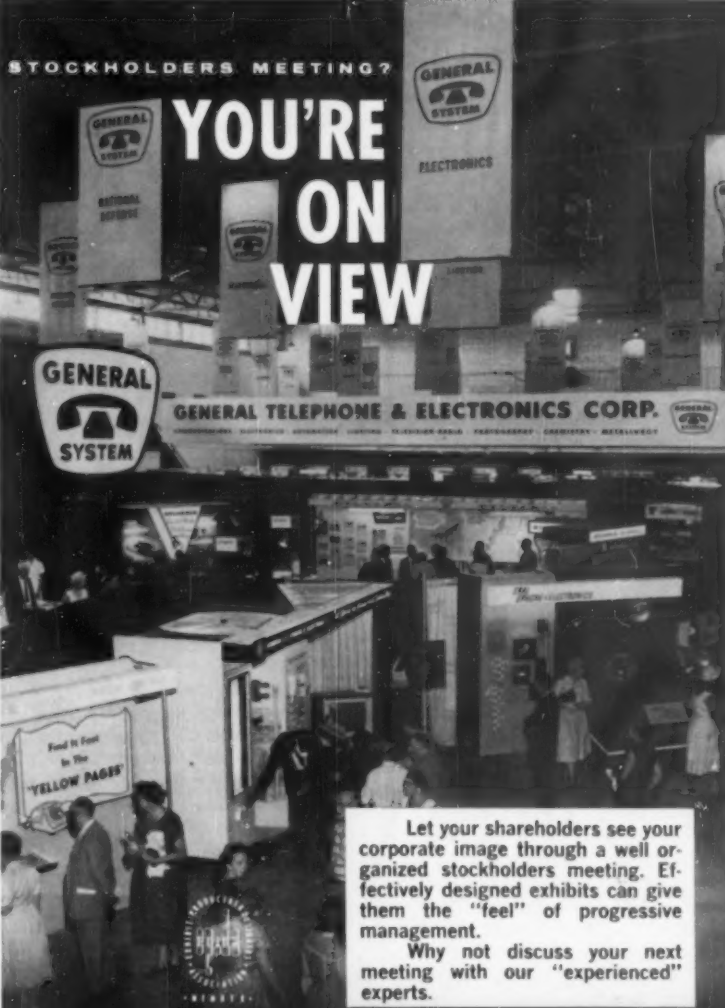
"What do you consider the biggest problems facing exhibit field in the

Sixties?" was asked of show managers. High on the list of answers was growing labor costs and costs generally. Another problem mentioned often was "too many shows." Advertising agencies that don't understand the exhibit medium was listed by some show managers as a big problem. Competition for facilities and stimulation of quality attendance were cited as additional problems.

What possible trends do show managers see for the future? Some see greater use of cubic-content exhibits. Some expect industrial and

trade shows to eventually allow the public to visit at special times (as is popular in Europe). Most show managers expect more effective use of booth space with better trained booth personnel and more forceful exhibits.

Generally, show managers expect their customers (exhibitors) to be more selective and to work toward better return for each dollar invested. Most show managers agree that costs are mounting, but expect more effective exhibit techniques to make show participation pay still higher dividends. ♦



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DESIGNERS AND BUILDERS—TRADE SHOW EXHIBITS

An Exposition Is Where All Other Media Pay Off

Show visitors are experts. "They want to ask direct questions about the product and its applications," says Harkavy. "They are not there for slogans." Shows are not to build images but "the place to roll up your sleeves and get down to business."

SPEAKER Howard A. Harkavy, president, Howard A. Harkavy Inc., N.Y.C.

Howard A. Harkavy advised American Industrial Assn. members at a recent conference to "put your product where your image is." He warned against the exclusive use of exhibits to build a corporate image.

Harkavy was one of a roster of guest speakers sponsored by AIA New Jersey Chapter in Newark. He is president of Howard A. Harkavy, Inc., New York City, an advertising counsel, who has extensive experience with trade shows.

In an afternoon session, Harkavy told those present, "You have been hearing how to best utilize various media to get across the fact that your company is 'friendly, courteous, kind, obedient, thrifty, cheerful, brave, clean and reverent.'" (Conference was on the corporate image or profile by which the public sees your company.)

Generally, he supports the philosophy of corporate images, but adds when it comes to industrial expositions, trade association meetings and conventions, "I won't buy it." Harkavy theorizes, "An exposition is a place where all other media pay off. It is your showroom, sample case, engineering demonstration and sales floor. . . . The place to roll up your sleeves and get down to business."

"By utilizing all of the senses—touch, hearing, smell—you signal to your visitor that you comprehend his reason for attending the show. Show him that you understand he comes only to amplify his second-hand impressions of your products with first-hand analysis and comparison," suggests Harkavy.

In his speech he cautioned members that prospects come to see your exhibit with a different attitude. He says, "Visitors at shows are not the same men that they are in their offices, or in their homes. They are out of the office now. They left it without coercion, put on their hats and coats, and come to your booth asking to be sold. They are looking for ideas, information and help. . . ."

Busy schedules may cause executives to make your salesmen cool their heels when in their office. Company advertising is read by them part of the time and they have only five seconds for direct mail. Now that they are at your booth, Harkavy advises, "Do not make the mistake of trying to sell them images."

Harkavy believes the show public is an expert public. He adds, "They want to ask direct questions about the product and its applications. They want answers on the same technical level as their questions. They are not there for slogans. . . . but to cut through jingle verbiage that we allow to grow between our products and customers in today's economy."

He describes these visitors in a word as "philistines." He proposes, "If you want to go broke in a hurry at shows, step up and quote Descartes, Aquinas, and Thomas Jefferson to them."

What is an exhibit? As Harkavy sees it, a booth is a square with an aisle, minimum size about 12 ft. deep and 10 ft. wide. An exhibit at an industrial show should ideally be able to do four things:

1. Exhibit is to attract visitors with interest enough to make them step closer.
2. Visitors should be able to watch something in motion.
3. Booth should literally say something.
4. Display should invite prospect to participate himself.

However, on the popular concept of an exhibit he comments, "It's surprising how many exhibitors kid themselves into thinking that it is something to look at. An exhibit that is looked at, is a limp-along that wastes three-quarters of its possible impact."

At the end of his talk, Harkavy explains what is accomplished on the corporate image with his suggested approach. His answer is, "While your visitors may never have heard of such a thing as the corporate image, you have made a dent in their psyches by approaching them sensibly and effectively. By using booth design techniques to highlight company modernness, you sell 'image' insidiously. By staffing your booth with alert, competent technical personnel, you reinforce the notion that your company is in the forefront of the sciences. By appealing directly to your visitors' needs with sound, demonstration-type selling, you create the feeling that all of your company's products are open to inspection beneath the case or cover—therefore they must be good. By putting your product where your image is, you make the most of the exposition medium as a tool to build your company's reputation and profits." ♦



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Whether you're ten or two thousand, plan to get away to a spot where you can buckle down when there's buckling down to be done . . . let loose and relax when the day's work is over. And remember, it's hard to resist a convention call when you offer delegates the chance to get away from it all, to Caribbean sun or gay Montreal.

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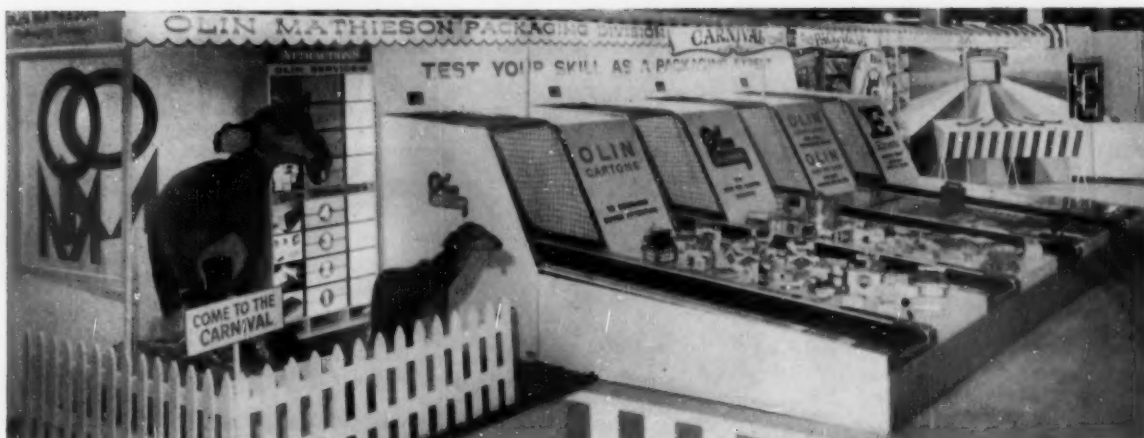
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In gay Havana, Cuba, with facilities for up to 1850. Each of the 630 air-conditioned rooms has a private balcony.

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STUFFED ANIMALS and skee-ball machines give carnival atmosphere as opener for Olin Mathieson salesmen to sell packaging products. Skee-ball permitted packaging experts to take recreational breather from other intense activities.

For Crowds Olin Uses Carnival Theme

Striped canopy, stuffed animals, skee-ball machines and pretty girls are the lure for Olin Mathieson booth at Packaging Show.

By R. G. HAMMOND
Sales Manager, Bryan-Elliott Company

Large industrial trade show requires a lot of show technique to bring in potential customers, and to keep their attention.

This was accomplished by creating

the Olin Midway exhibit at American Management Assn. Packaging Show, Atlantic City, to let visitors try their hand at games of skill in an authentic carnival atmosphere.

A 50-foot candy-striped canopy along exhibit's length announced Olin "Carnival of Packaging" as showgoers fired away at four skee-ball machines to test their skill as "packaging ex-



RINGMISTRESSES add glamour to festive air. PACKAGING EXPERTS try hand at skee-ball machine on which are products.

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THE ROYAL YORK, Toronto, Ontario, Canada. Largest and most luxurious hotel in Toronto, situated in the center of the shopping and theatre district. A new 400-room wing brings the total of rooms to 1,600, all with radio and TV. Convention facilities include: the Canadian Room accommodating 2,200; a seating capacity of 7,500 in public rooms; cocktail lounges and dining rooms with a serving capacity of 10,000 at any one mealtime. There's a complete public address system, 35 and 16mm projector equipment, and a 400-car garage connected to the hotel by an overpass where you can register when you park. For fun: dancing and entertainment every night except Sunday, easily arranged sight-seeing trips. Open year-round.

EMPRESS HOTEL, Victoria, B. C. Located on Vancouver Island, evergreen playspot of the Pacific Northwest Coast. Set in beautiful rose garden. 570 rooms. Private dining rooms, meeting rooms, exhibition rooms. Coronet Lounge. For relaxation hours: golf, riding, fishing, swimming in famous Crystal Gardens. Mild climate. Open year-round.

CHATEAU LAKE LOUISE, Lake Louise, Alberta. Surrounded by snow-capped peaks, timbered trails; fronted by serene Lake Louise. 400 rooms. Convention facilities. Cocktail lounge. Boating, riding, swimming pool, dancing, hiking. Open June 13 to September 5.

BANFF SPRINGS, Banff, Alberta. Baronial retreat mile-high in the Canadian Rockies. 600 rooms, cocktail lounge, every convention facility. For fun: swimming in two pools, shuffleboard, riding, golf on championship 18-hole course, tennis, dancing. Open May 20-Sept. 14.

THE PALLISER, Calgary, Alberta. 487 rooms with radio, TV available. Convention facilities. Range dining room, coffee shop. Penthouse Lounge. Centrally located. Open year-round.

THE SASKATCHEWAN, Regina, Sask. 270 rooms, all with radio, some with TV. Comfortable accommodations. Good food and service. Ranch room, dining room. Open year-round.

ROYAL ALEXANDRA, Winnipeg, Manitoba. 450 well-furnished rooms. Selkirk dining room, Selkirk Lounge. Convention facilities. Open year-round.

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perts." Each machine highlighted a specific Olin product: cartons, cellophane, containers, including bags and sacks, and Ecusta wrapping tissues and lightweight printing papers.

Participants saw their scores recorded on a dial (mark of 250 designating a "packaging expert"). Each guest received a prize, thus creating a natural sales approach for salesmen attendants.

Conceived and constructed by the

Bryan-Elliott Company, Long Island City, N. Y., exhibit also featured other attractions relating to the Olin Packaging Division's variety of products and services. Clever application of a product was effected at the left end of the booth, where, wrapped in cellophane, stood a pair of okapi, which Webster succinctly describes as a "peculiar African mammal closely related to the giraffe." These were the stuffed variety (presumably mother

and offspring).

Colorful product displays, each topped by a large Packaging Division logo, were seen between skee-ball machines. Olin cartons and sacks were prominently displayed against a caricature of an animated carnival strongman. "Strongman" stood on an Olin carton and "tested" its strength.

To research background for "Carnival of Packaging" concept, Olin Mathieson sent Bryan-Elliott design-

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ers into the hurdy-gurdy atmosphere of Coney Island. The quest: What makes a carnival? Answer: Bright colors, games of skill, wheel of chance, festive air. Boiled down, that was the formula. Now remained application to the booth and to the products.

Skee-ball machines seemed just the thing to assure participation of the packaging public. But a thorough search of Coney Island failed to turn up available skee-ball machines. Rental was obtained from another entertainment strip—Broadway. It was then a simple matter to rig up a dial that would produce a designation for each player, such as "packaging pro" or "packaging wizard."

Meanwhile, only a few blocks off Broadway, we wound up a hunting safari in a toy shop that promised delivery from Germany of some of Africa's strangest fauna—the okapi. Soon a striped-legged pair, simulated grass underhoof, and wrapped in cellophane, were gazing glassily at the bustle of merriment along the Olin Midway.

Our artists then went to work on a large wheel of chance. When finished, the wheel sparkled with a display of cellophane-wrapped packages of attractive colors and shapes. Extreme right end of the booth featured a two-minute movie to tell the Packaging Division's story and importance of proper packaging. Visitors listened to the audio part with earphones.

Since no carnival would be complete without a ringmaster, Olin Mathieson selected a beautiful and gracious hostess to fill the role and the uniform. As each guest approached the skee-ball area, he was greeted by the ringmistress who placed a small pin in his lapel to label him as "packaging expert." Once the guest completed his game, an Olin salesman was on hand to relate his score to the particular Olin product or service highlighted.

Literature "under glass" was the order of the day at the Olin booth. Guests filled out cards to request material they desired. This procedure helped build prospect lists and also prevented literature from going to persons seeking only giveaways.

As with any carnival, the production was designed for compact shipment, quick setups and ease in striking.

From audience enthusiasm and interest shown in their exhibit and product line, Olin Mathieson learned during the AMA Packaging Show, that the carnival idea, although not a new one for trade shows, brings fun for show goers and gets their orders, too. ♦

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York Plans All Exhibits For Full Year At One Time

12-unit exhibit designed so that individual pieces can be used alone or in combination. Once-a-year planning gives better budget control; makes units available for distributors.

INDIVIDUAL units sell separate product lines, and may be used singly.



Nearly every exhibit, sales promotion or advertising manager, at one time or another, has talked piously about saving money by planning a coordinated exhibit program for a year in advance — making a few exhibits do the job of many and thereby stretching the budget.

Unfortunately, only a few exhibitors put the words into action.

Gardner Displays Company, Pittsburgh, is launching a broad promotion program this month aimed to help its clients achieve this optimum of performance. It cites as good example the exhibits program put into operation by York Corporation, manufacturer of air conditioning, refrigeration and heating equipment. York is a subsidiary of Borg-Warner Corp.

Nucleus of York's program is a 30 ft. by 50 ft. overall exhibit which is made up of 12 individual exhibits to promote York's engineered machinery and packaged products. Each of the 12 units, keyed to York's national advertising program, can be used separately or in combination. This gives York an almost limitless variety of exhibits to fill its entire year's display program.

Keeping York's entire exhibit schedule for 1960 in mind, designer created

an overall display to fill requirements of the two largest shows — Southwest Heating and Air Conditioning Exposition, Dallas, in February, and Western Air Conditioning, Heating and Refrigeration Exhibit, Los Angeles, in April. Major portion of the exhibit also will be shown in Borg-Warner's display rooms in downtown Chicago in June and July.

In addition, individual segments of the overall exhibit and combinations of units are scheduled for use at 10 other trade shows throughout 1960. Numerous opportunities are presenting themselves each month for using portions of it at other regional shows under sponsorship of York distributors.

In all, an estimated 200,000 persons will see part or all of the exhibit this year, York Corporation's advertising department estimates.

York's exhibit was a corrugated translucent plastic ceiling to provide a greater degree of cohesiveness for the overall unit. Ceiling illumination was built in. When smaller segments of the display are used — eliminating need for the ceiling — 4 ft. by 8 ft. sections of the roof assembly can be used as illuminated backdrops, either vertically where the standard eight-

foot limitation is placed on height, or horizontally where lower height restrictions exist.

Next year, the 12 units will be broken down for use at smaller shows and work is already underway at Gardner's on a new, 1961 master exhibit to be designed with the same multiple-use techniques in mind.

York's exhibits are stored in the exhibit builder's warehouse and plant, where refurbishing as necessary is done between shows. Gardner Displays is responsible for shipping the proper segments to each show.

Caron N. Ehehalt, manager of advertising and sales promotion, York Corp., is convinced that "planned impact" is the answer to multiple trade show exhibit problems.

"This system has enabled us to establish our trade show program for the entire year," he says, "and we're able to keep closer control over our exhibit's budget. Most of all, we get much, much more mileage out of the budget."

He points out, too, that through York's advance planning the exhibit designer and builder is able to employ a no-overtime production schedule, thus saving York needless expense.

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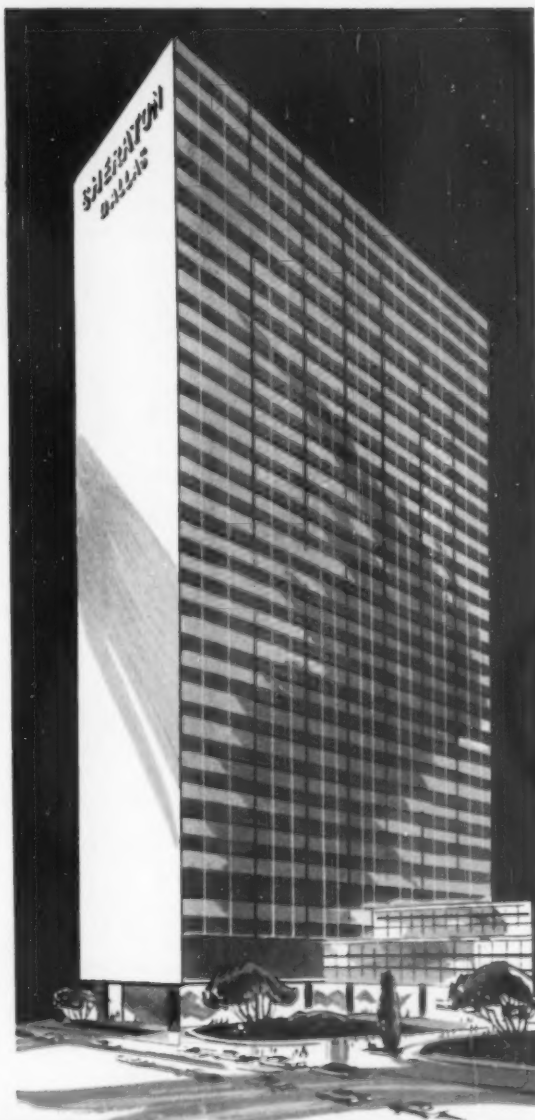
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Randall Davis, General Manager



MAY 20, 1960

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"GATOR-RIDE" gives visitors comfortable seat which travels around to each exhibit. As chair approaches exhibit, a synchronized recorded message gives sales pitch. Visitor can pivot chair in full circle. Seats are driven on track which can be set up in any circular pattern.

Lounge Through This Exhibit

Visitors to International Paper's booth rode in comfort while being exposed to company's story. Sound system set so each chair received narration synchronized to exhibit area it approached.

International Paper Co. took visitors through its exhibit in real comfort—on moving chairs. Mechanized exhibit was designed for use at 1960 National Packaging Exposition, Atlantic City, but can be adapted to a variety of educational and promotional displays.

Unit consists of a chain drive which propels 55 spectator chairs in an elliptical course around a series of three-dimensional exhibits and past a series of giant full-color transparencies. Each chair is equipped with a headset which provides closed-sound, audio synchronized to individual units in the display.

It has been named the "Gator-Ride" as a wordplay on "Gator-Hide," registered trademark for Kraft paper products produced by International Paper. Structural Display Company, Inc., Long Island City, N. Y., designed and built the unique display unit after many months' work with Allan R. Wylie, International Paper promotion manager whose project it was.

Exhibit, eight feet high, was built to fit an area 98 feet long and 40 feet wide, allotted to International Paper

in Convention Hall. Like a boy's model railroad, however, the track can be dismantled and reset to form various shapes. Recording equipment, transparencies and three-dimensional exhibits can, of course, be adapted or changed to fit almost any variety of circumstances.

Chain-driven track itself, basis of the display unit, is powered by four one-quarter hp electric motors which mesh four sets of gears to turn the 206-foot track in its course. Overlapping pallets, each carrying one of the audio-equipped chairs, are mounted on this single steel track.

This part of the exhibit was designed with the cooperation of American Stage and Equipment Company, veteran producers of equipment for such clients as Metropolitan Opera, Radio City Music Hall, and Roxy Theatre.

To insure absolute safety, moving platform is built with flush outer edges, while heavy double layers of carpeting and sponge rubber provide comfort plus insulation. Chairs are foam-padded lounge chairs, especially

designed to swivel in a full circle and mounted on aluminum claw-type bases bolted to the pallets.

As it was used at the Packaging Exposition, "Gator-Ride" offered these features:

- Synchronized tape recording of narration individually monitored to each chair headset to coincide with the display being passed.
- Series of large transparencies, back-lighted and in full color, to tell the story of paper-making from forest to final delivery, with realistic sound effects interspersed with narration.
- Eight three-dimensional displays to feature company's products.

Promotional "literature" similar in format and design to an airline ticket was sent by International Paper divisional salesmen to their customers, offering advance notice of "Gator-Ride." Each ticket packet carried an invitation to the International Paper hospitality suite at Haddon Hall, a



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free ride ticket on the "Gator-Ride," and a time-saving pre-registration form for the International Paper display booth.

Entering the "Gator-Ride," a visitor was seated in a lounge chair on the slowly revolving track and helped to don headphones. First phase of ride took him through a tunnel, past a series of transparencies. These showed the papermaking process.

Emerging from the "tunnel" where these photos were mounted, the spectator was carried past three-dimensional displays for International Paper divisions: Southern Kraft Paper Division, Southern Kraft Bag and Wrapping Division, Southern Kraft Board Division, Bag Pak Division, Single Service Division (which produces "Pure-Pak" paper milk cartons), Lord Baltimore Press (International Paper subsidiary which produces high-fashion consumer and industrial packaging design), and Container Division.

Though International Paper has long been a major user of dramatic displays, "Gator-Ride" is the most ambitious.

► Prime problem for "Gator Ride" was sound. Unlike Disneyland, which uses an electric-eye circuit breaker and open sound, this display had to use a closed sound system, and Promotion Manager Wylie believed it was important that the audio be individually synchronized with each chair. This problem, worked out with engineers of Mohawk Electronics, was finally solved with banks of tape decks which received their impulse from a connection with the track.

Chairs, designed for safety and comfort, were developed by I. V. Chair Company, Brooklyn. ♦

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again that the confidence I
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made, what at times seemed
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Edward R. Luyke
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S T R U C T U R A L

Display COMPANY, INC.

19-19 24TH AVENUE, LONG ISLAND CITY 2, NEW YORK
ASTORIA 4-1136

MAY 20, 1960

129



FRONTIER TOWN captures crowds. Inside saloon is cowboy on wild bull (bottom, left) used to take pictures of guests. Hanging tree spots "crimes".

Westinghouse Captures Old West (and crowds)

Western theme for Westinghouse exhibit appears to attract spectators just as well as horse opera on television. Exhibit was a dressed-up Western frontier town in which convention delegates of National Assn. of Building Owners and Managers could ca-rouse about. Within the frontier town, Westinghouse exhibited products from three of its divisions: Elevator, Light-

ing and Sturtevant (air cleaning).

Exhibit allowed delegates to get right into the act and "play" cowboy. Part of its success may be contributed to the "we never get over playing cowboy" factor. Western town was built by Freeman Decorating Co., Dallas.

Gardner Associates, Inc., Pittsburgh, designed whole exhibit around

a Western saloon in which delegates could gather. At one end of the bar, delegates were asked to stand behind comic scene of a cowboy trying to ride a bucking steer. When delegates placed their heads in proper spot, a picture was snapped with a Polaroid camera.

Evidence of the exhibit's success is the number of visitors who had their pictures photographed. With only 404 official delegates at the convention plus their families and exhibitors, some 1,500 Polaroid pictures were taken by Westinghouse Elevator sales staff.

As a convention follow-up, individual photographs and sales literature were mailed by Westinghouse to all those who had pictures taken. A comparison between the number who had their picture taken and the convention registration leads one to suspect nearly everyone visited Westinghouse's Western town.

Eisewhere in the exhibit, a humorous touch was added by a tombstone standing in a desert scene which read: "Here lies A. Builder without Westinghouse Electronic Air Cleaning. In an actual case study, this building costs its owner \$16,482 more than an identical building with Westinghouse Precipitron."

Two drawings a day were used as a traffic stimulant. Padlock keys were distributed to exhibit visitors. Only a few of them would open the padlock on the Westinghouse treasure chest in front of the U-Can Bank. U-Can was the Lighting Division's part of the Western town exhibit. Dummy sat on bank counter to supervise the opening of the treasure chest padlock. Winners took away a new Westinghouse Corridor Light.

Another drawing consisted of the delegate's name being placed in a "beer barrel" at one end of the saloon bar. Two winning names each day were drawn and posted on the "wanted" posters behind bar. Each received a Westinghouse portable radio. A grand prize was awarded on the final day when name was drawn out of the barrel for a stereo player.

Perhaps the most powerful scene of the Western town exhibit was one entitled "End of the Trail." Displayed near a Westinghouse air cleaner was a hanging tree. Four dummy men dangled from its limbs with signs around their necks. Signs told of one of the high crimes of using unfiltered air in large buildings. Reason for the realistic appearance of scene is the fact that Westinghouse's Precipitron happens to look similar to a jail door.



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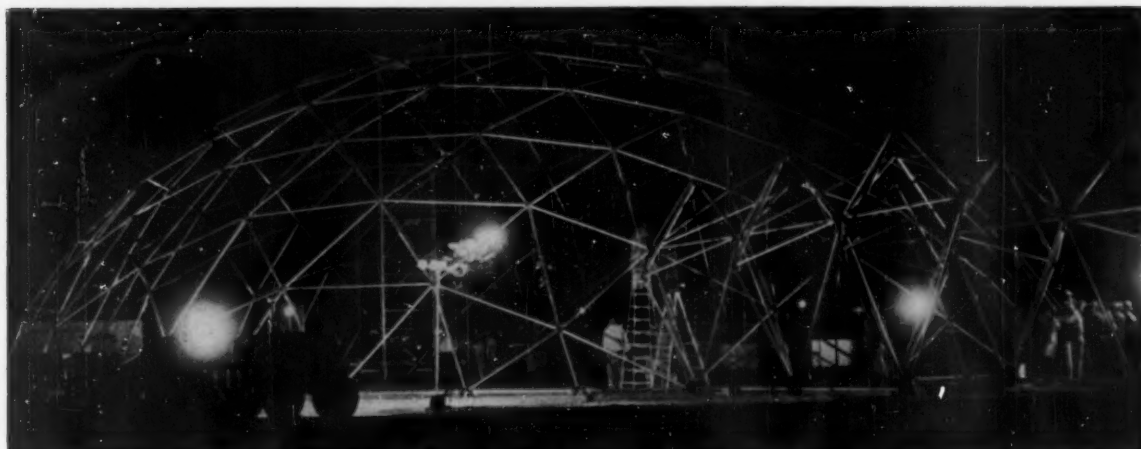


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WORKMEN erect aluminum skeleton on which hangs black nylon material. Dome is portable theater in which Ford Motor

Co. holds farm implement industrial theater in 24 cities. Entire geodesic dome takes two days to put up and seats 800.

Ford Cavalcade Picks Up and Goes

Ford combines industrial theater and outdoor exhibits in traveling show. Two troupes cover 24 cities in East and Midwest. Portable auditorium is nylon covered geodesic dome—seats 800.

Aluminum skeleton structure with nylon covering is moving by vans throughout the U. S. to hold Ford

Motor Company's 1960 Cavalcade. Huge portable auditorium is a nylon counterpart of igloos in the north-

lands.

Auditorium houses Ford's latest models in farm implements and will



OUTSIDE VIEW of Ford's 1960 Cavalcade where farmers mill about equipment exhibit between shows.



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INSIDE DOME spectators see parade of farm implement equipment go by as integrated part of 1960 Cavalcade industrial show. Professional actors used.

host some 120,000 potential customers before the end of the sales road-show. Three stories high, the geodesic dome is used to sell prospects with the aid of Broadway entertainers and demonstrations of latest Ford equipment. Dome has a capacity to seat 800 spectators at one time. Inside, there is over 10,000 sq. ft. of unobstructed floor area for equipment and show.

The 1960 Cavalcade is a traveling "summer stock" version of the now popular industrial theater technique. Show travels in two caravans. One swings across the agricultural regions of the East, while a second tours farm areas in the Midwest.

Dome is a third of a sphere and measures 110 ft. in diameter on the ground. Two covered entrances permit the largest type of industrial and farm equipment to be moved through dome. There are no poles or supporting columns to interfere with the audience's vision. Black nylon cover over aluminum skeleton structure allows darkness during performance.

Portable structure is designed for air transportation as well. New Orleans show followed the Dallas premiere of the Midwest team. Dome was lifted by a helicopter to set up Louisiana show site.

New type "jumbo" strip film projector is used to throw image on a screen, 42-ft. wide and 10-ft. high, to attain a wide screen effect. Image size to spectator is four-to-one ratio. Picture moves slowly across screen

by means of a motor-driven system in about 10 seconds to provide audience with illusion of motion.

Motion pictures keyed to "The Wide New World with Ford" theme also is projected "billboard" size. Combined with a stereo audio system, audio surrounds the audience with voice, music and sound effects for 90-minute show.

Broadway singer and dancers use their talents to put over the Ford sales pitch. Musical numbers with special lyrics sum up advantages of Ford Products in the farm implement field. Although costumes are not overly elaborate, the talent for the show is top draw. Buff Shurron, "Guys and Dolls"; Norma Doggett, late of Ed Sullivan and Steve Allen shows; Robert Shafer, "Song of Norway"; Arthur Barnett, "Annie Get Your Gun"; and Buzz Halliday, "Shinbone Alley"; star in the Ford production.

Suspended spotlight arrangement gives the portable theater stage lighting effects to add emphasis to portions of show. Curtains are hung in the stage wings to give crew privacy from the audience. Across the open stage are mounted microphones to give necessary amplification (to offset poor acoustics associated with portable theaters).

Music for the 1960 Cavalcade is by Harold Beebe, writer of scores for "The Singing Guitar," and "Songs for Squares," a recent recording album.

Musical director for the Ford show

NOVELART DISPLAY COMPANY inc.

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SALES MEETINGS/Part II SALES MANAGEMENT

is Maurice Levine, conductor of the "Three Penny Opera" in New York City. In the past, he was also music and choral director for several Broadway productions such as: "Kismet," "Music in the Air," and the New York Philharmonic.

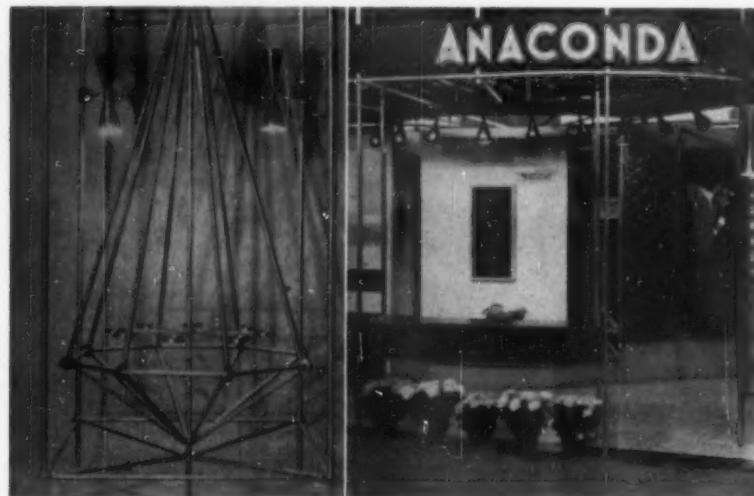
The Jam Handy Organization, Detroit, created the show by which farmers could get a combination of information and a good time. Ten stationwagons and four 15-ton vans transport the cast, props and dismantled dome across 25 states to scheduled show sites. Twenty-four show sites have been planned in all for the two show-caravans. In most cities to be visited, the Cavalcade show will run two days, three performances a day. Two days are required for setup before the show can open in each location.

Musical production was designed to get farmers into a receptive mood to hear about Ford's farm implements. Cavalcade represents a once-in-awhile opportunity for farmers to see complete Ford line at their door-

step. Creative marketing is the term Ford Company uses to describe its roadshow. Ford Merchandising Manager R. T. Armstrong says, "For variety of equipment assembled at one place by one organization, the Cavalcade will be without precedent in our industry."

Outside the dome, Ford displays a "midway" of farm implement equipment. Early shows have already resulted in the company being able to sell right off the show grounds (even before the last curtain in many cases).

The 1960 Cavalcade is open to farmer-customers as well as Ford dealers and salesmen. Admission to the 1960 show is handled through local dealers who hand out tickets to farmers. Another way in which farmers can see show is by answering special direct mail pieces that advertise when the show will arrive in the area. Interested people simply return an enclosed card to obtain tickets. Technique tends to eliminate curiosity seekers and limit audience to prime potential customers. ♦



Tubing System for Flexible Exhibit

VARIETY of geometric exhibit designs (left) are readily available with a universal exhibit system by Octopus Product, Inc., Canada. It is all done with tubing: round, square or hexagonal combined with one or more primary parts such as a hub, radial expander and universal swivel. Octopus jacks and tensioners may be used to steady exhibit either from ceiling to floor or between walls, pillars or posts. System also can be erected to be completely self-supporting by placing vertical supports in triangular arrangements.

Expensive look (right) can be achieved with common material mounted on the basic tube framework. Sheets of plastic, plywood, hardboard, metal and glass can be used for exhibit counters, shelves or walls. Plastic sheeting and colored cards can be curved and contoured in different positions for modernistic effect. Glass and clear plastic can be employed to create transparent designs. Principle advantage to system is that parts are re-useable even though exhibitor may change design.

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BOUNCE SOUND principle is described in G.T.&E.'s exhibit as the future space communications system. System can be used for transoceanic messages, too.

Stockholders Exposed to World of Sight and Sound

General Telephone & Electronics stages meeting for share owners in Tampa. Explains technical operations of company through exhibits. Show kept open two extra days so public could be invited.

General Telephone & Electronics Corp. erected 9,600 sq. ft. of exhibits for its annual shareowners meeting held in the Fort Homer Hesterly Armory in Tampa, April 20. Telephone exhibit theme was, "The Wonderful World of Sight and Sound."

GT&E has more than 185,000 common shareowners. Company policy directs yearly shareowners meeting is to be held outside New York City three out of every five years in areas where GT&E stockholders are concentrated. Tampa was chosen this year because of the number of retired people in Florida who own GT&E stock. Factor was one of the reasons cited by GT&E for the heavy attendance this year.

To get mileage out of telephone exhibit, public was invited to see it two days after the close of GT&E's shareowner meeting. Telephone exhibit was designed and built by Design-Built Studios, Inc., Long Island City, N. Y. Studios designed multi-purpose exhibit which means that it can be broken down into lesser exhibits to be used at open houses, trade shows and sales meetings other times in the year.

Host company for the annual shareowners meeting was GT&E of Florida. Local company used its telephone poles to erect signs all over the city which pointed the way to Ford Homer Hesterly Armory. In addition to the functional value, signs

tended to give Tampa a festive atmosphere.

Telephone exhibit told shareowners the story of GT&E's diversified operations in the field of communication, electronics, lighting, television-radio, photography, chemistry and metallurgy. One hour before the official shareowners meeting was to start, telephone exhibit was opened for shareowners inspection. Exhibit gave those already registered something to do while remainder of share owners were processed.

Giant telephone fronted the telephone exhibit with invitation to shareowners to see GT&E's exhibit of products, services, operations, research and development provided by more than 86,000 employees.

Although individual exhibits were manned by technicians to explain how equipment worked, questions from the floor on the exhibit were answered in the shareowners meeting itself. Shareowners participated in some of the individual exhibits before and after the official meeting. "Mobiltel" was displayed so visitors picked up a receiver to hear a recorded message on how car-to-home operation works. System calls for a direct dialing without an operator when available. Signal is transmitted by a microwave which is the principle used to transmit long distant calls in the U. S.

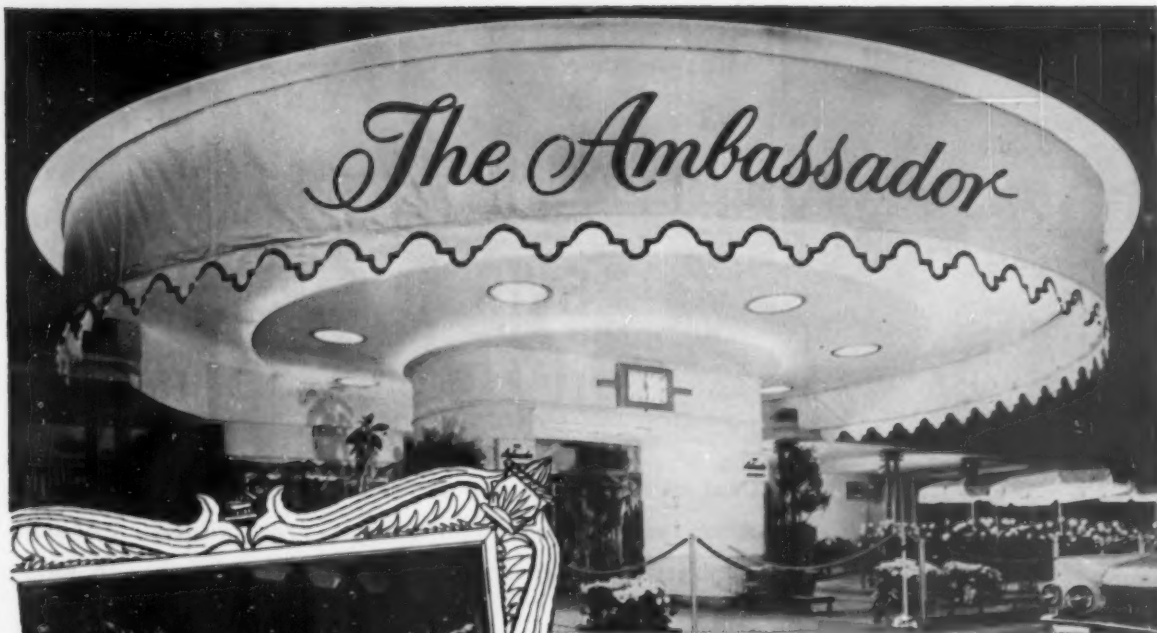
Another participation exhibit was a booth in which shareowners could see how dial system works. Through glass panel, dialer could watch the electronic switch system set up relay as the shareowner dialed each digit.

Elsewhere, shareowner had opportunity to pick up telephone and talk. Message was recorded and played back to give speaker an idea of how his voice sounds on the telephone. Along with exhibit, booklets were available to tell shareowners how to have a good telephone voice.

One portion of telephone exhibit gave shareowners a peek at the future. GT&E laboratory exhibit displayed a futuristic system of bounce sound which uses a satellite in space. Telephone message is beamed at satellite orbiting around Earth. Message is then reflected from the satellite to anywhere on Earth. Bounce sound eliminates need for transoceanic telephone cables which sometimes break.

Another individual exhibit had closed-circuit TV equipment on display for use at conventions and sales meetings. Exhibit had three direct-wire TV cameras televising some placecards which GT&E's Sylvania had set up.

Exhibits have more recently be-



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come an important tool in stockholders relations. One reason for its increased popularity is that exhibits are

one way in which complicated products and processes can be explained to non-technical people. ♦

Exhibit to Sell Cotton Use to Spaniards

Dept. of Agriculture and Cotton Council join to promote use of cotton to Barcelona Intl. Samples Fair visitors. Two-story exhibit was designed in U. S.; to be built by Spanish labor.

United States is trying to show the Spanish people how they can help themselves by increasing the use of cotton. "Feed bag fashions" may successfully invade the proud, old land of mantillas and fluttering fans next June.

Sponsored by U. S. Department of Agriculture and Cotton Council International, construction began April 5 on an American exhibit designed to promote uses of cotton at Barcelona International Samples Fair beginning June 1.

Entering a giant hall, visitors will be shuttled through display dramatizing—by use of pretty Spanish teenagers in one instance—how cotton fits into the "Seven Ages of Man." Aided by Singer sewing machines and Carrier air conditioning, exhibit's purpose, officials say, will be simply to stimulate Spaniards' thinking about cotton—and, indirectly, the American variety.

The two-story exhibit is expected to be noteworthy in several respects. It is being constructed by Spanish labor — under supervision of The Displayers, Inc., New York City — in a country which not only grows its own cotton, but maintains a sizable textile industry.

It was designed by The Displayers in one of the few instances in which the U. S. Government has placed responsibility for such an important project with an exhibit firm.

Exhibit will unfold at a time of heated controversy in the United States touched off by a 550% increase in foreign textile imports over the last 12 years.

U. S. officials who sell surplus raw cotton abroad at world-price levels, are being besieged with complaints from American producers who must purchase U. S. cotton at higher prices. To protect against the foreign textile invasion, American industry is requesting a protection system based on quotas for individual countries.

Staying entirely clear of this controversy, American exhibit at Barcelona will focus on the paradoxical sides of cotton—absorbent yet waterproof; stretchable or shrink-resistant—and will imaginatively portray the dilemma of a world without cotton.

It will display cotton's uses in the home, in fishing, in industry, and agriculture, highlighting a fashion show of cotton styles in utility garments and uniforms. An air-conditioned movie theater will show a film tracing cotton's history from its earliest use.

Theme of the exhibit is that cotton, nature's miracle fiber, is doing much to weave a friendlier spirit of cooperation between two nations who have shared a traditional and cultural heritage for many centuries.

At one point a display will proclaim: Here is a new idea in cotton on the farm—"Feed Bags into Clothing." Exhibit will suggest that Spaniards buy feed in cotton bags, with the color and pattern of their choice.

All that remains, exhibit indicates, will be for them to open the bags, cut them to shape, sew them — and "look at the pretty results." No cotton-clad caballeros, tilting at windmills, will be pictured. ♦

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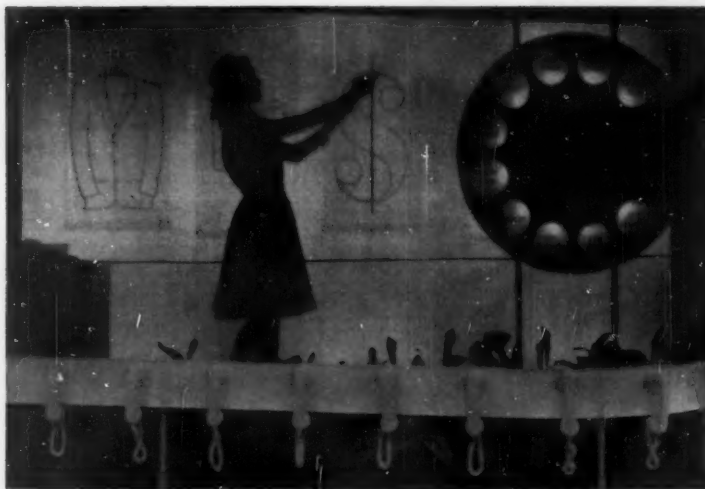
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▲ POLICEMAN (dummy) ventriloquist and his young pal (dummy) operate by remote control for Ford Motor Co.

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How to Put "Show" in Trade Shows

Theatrics on the increase at trade and industrial shows. Everything from automatic stringed puppets to ventriloquists and magicians now sell product stories. Demonstrations that use theatrical approach create curiosity which is a universal crowd builder.

By HARRY GARDNER
President, Gardner Associates, Inc.

Exhibits at shows in recent months indicate a new and bright concept is slowly but surely taking hold. More and more exhibitors are turning to theatrics to lure the show visitor and dramatically deliver the sales message.

As one walks the aisles of shows, a marked increase is seen in the use of such things as demonstrations: trick uses of recorded sound, color and light, plus live talent effects. Apparently exhibitors are coming to believe

that there isn't enough "show" in trade shows. This is the ingredient they need to strongly compete with neighboring exhibitors.

Exhibit techniques have advanced to a degree where the simple addition of animation to an exhibit in no way promises it will be an attraction. It takes more than motion to stop today's show visitor. With a maze of movement about him, a show visitor literally moves through the aisles faster than the speed of the average animation.

Few exhibitors have not heard of the "phonomimic," a technique that at first was labeled a gimmick with a short life expectancy. Since then it has blossomed into a strong medium



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of communication which has been repeated in a multitude of settings with success. It has appeared in one national show for six consecutive years, for five different exhibitors. It will be shown at the American Medical Assn. show in June for the third straight year.

New exhibit techniques include one with the intriguing name of "Sell-Houette." It uses the theater's oldest art, pantomime. Another technique involves the old-fashion pitchman with a slight-of-hand treatment that has met with approval in just four short months.

New York Telephone Co. first unveiled "Sell-Houette" at the National Hotel Show in New York City last November. In this age where emphasis has been placed on color, the technique gains its attention through the simplicity of black and white. It involves the use of moving silhouettes played against a strong background of light synchronized to sound and a sales message.

A clever pantomime show is presently touring the West Coast for Ford Motor Co. in a "Suburban Living" show to introduce Ford's experimental Leva-Car as a new concept in motor-ing.

Plant Maintenance and Engineering Show in Philadelphia last January saw the introduction of a magician-entertainer. So successful was the show for Westinghouse that it has requested a three year option. In addition, it has booked the attraction for numerous other shows this year.

What have we found to be the important key to presenting this type of attraction at trade shows?

It is no trade secret that curiosity killed the proverbial cat. But, it will also attract people if the ingredients are properly balanced so there is something worth-while for the audience. In the past, we have used such attraction as "Syncopated Waters," a miniature version of the celebrated "Dancing Waters," in exhibits.

Automatic stringed puppets operated by a live operator have the action associated with stringed marionettes has been successful. Introduction of "Stereo-Sound" over earphones amazes the most experienced stereo-hi-fi audiophile.

Another theatrical technique is the "Demo-lusion" principle. It simply means a demonstration is performed with the added excitement of illusion. Audience watches as products dissolve into the motion of demonstrations wherein only a demonstrator's hands are in view. Products seem to be suspended in mid-air.

"Synchro-Demo" is another dramatic presentation. This is where one

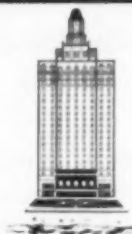
demonstrator is employed and all of them are synchronized perfectly to deliver the same sales pitch all along the front of a booth. It has the effect of mass presentation and the sureness of hitting a prospect no matter at what point he enters the booth.

Popular ventriloquist act has been given new and exciting variations. Imagine an attractive girl ventriloquist and a man's voice coming from the dummy. Or the case where the ventriloquist figure is also a dummy and a hidden operator works both of them.

Our latest innovation takes the form of a wireless telephone which allows the booth visitor to be treated to a "party line" telephone conversation transmitted by phone without wires. Used by Westinghouse at National Electrical Contractors Show, the idea has great potential for both trade shows and sales meetings.

Field of trade show theatrics is highly specialized. To gain the most from the use of such a technique, a producer should be versed in the art of exhibiting to sell and in the areas of show planning and timing (to give a professional look to the presentation).

Yes, exhibit selling is taking on a "new look" in the form of more "life" in exhibits. ♦



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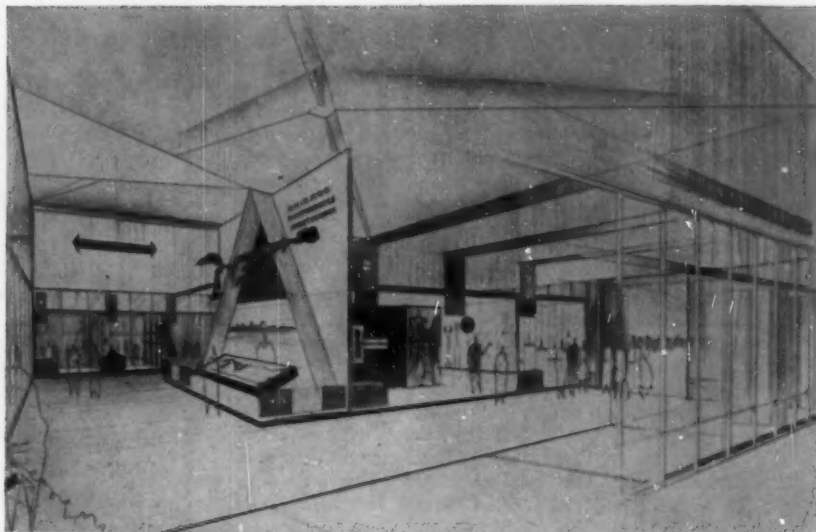
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ARTIST'S SKETCH of the Chicago exhibit to be erected in the Vienna Fair, U.S. Pavilion.

Chicago Pushes Export Via Exhibits

City's Association of Commerce and Industry creates Operation Export. Aim is to sign up manufacturers for exhibits in foreign fairs and push Chicago-made products. First test in Vienna.

By ROBERT A. KELLY

In less than four months, 35 Chicago manufacturers will launch an aggressive international trade promotion to be known as Operation Export. It is latest in a steadily expanding string of trade promotions sponsored by the city's Associations of Commerce and Industry, which promotes such ventures as the annual World Trade Fair, annual World Trade Conference and annual World Marketing Conference. This traveling version of the Chicago World Trade Center is an attempt to call world attention to a bustling city with lots to say and sell.

Chicago products will be displayed internationally starting with the Vienna Fair, September 4-11. Vienna is to be followed by international trade fairs throughout the world.

Physical facilities available in Vienna are part of the U.S. Depart-

ment of Commerce program to increase our exports. Chicago exhibit will use 4,000 sq. ft. within the U.S. pavilion, located in Vienna's "Messegelaende." The CACI space will be completely glass enclosed.

Operation Export attracts exhibitors because it is well timed. Our imports have grown to the point where they just about equal the amount of exports which means more dollars are available to buy U.S. products. Another factor is the rising prosperity of many world areas which now brings American products within the people's means.

Incomes are growing. Luxury items are becoming more marketable simply because they have entered the reach of more people. Moreover, the U.S. Government is bringing pressure to bear upon nations which enjoy an improved trade balance with this coun-

try. It negotiates for lower import restrictions and reviews quota system with the aim to improve market conditions for American products in those countries.

In addition, American millions in economic aid will increasingly be used to buy U.S. products as the Government tightens its control on foreign aid spending. Monetary funds and international banks will extend credit to less developed countries for capital investment. More and more it will result in new markets for machinery and equipment.

With these profitable facts in mind, Chicago's Operation Export looks to Chicago manufacturers. Here is the immediate benefits extended to OE exhibitors:

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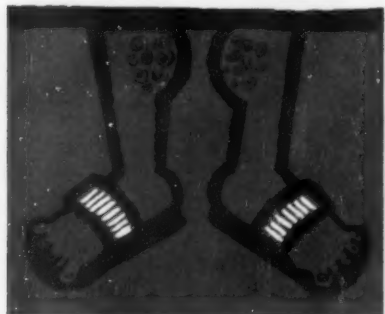
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itor pays a flat \$1,200 for each show. It gives exhibitors more experience in international trade as part of a well planned, aggressive export promotion program. Exhibitor's only responsibility is to insure that his product reaches the fair site and that exhibit is properly disposed of when required. Exhibit booths are constructed at show site by the CACI at no additional cost.

2. Products will be exhibited in the World Trade Center manned by a trained staff of multi-lingual personnel who have answers about products as well as foreign markets.

3. Center will be impressively designed to best display various products and services. CACI employed Roy Dolan as art director and Chicago's Jim Fitzpatrick as engineer to manage physical aspects of the Chicago exhibit. Bob Bean is the CACI's world trade division director who has had previous experience in export and import markets.

Exhibit will include stands, shelves, partitions, lighting, desks, display cases, flooring, utilities and services essential to the operation of an exhibit. Association stands ready to assist anyone to put together his ex-

hibit either by using staff experts or through outside exhibit organizations. Option is up to the exhibitor.

4. Trade inquiries will be closely followed-up and reported promptly to the proper exhibitor. CACI will provide an evaluation of prospective sales agents and foreign importers interested in representing Chicago companies.

Special exhibit staff will be concerned with evaluating the entire market status to determine whether a given product stands a chance to succeed abroad. Only those products with a reasonable opportunity to do so will be exhibited. Association feels that this is also a service in terms of protecting a prospective exhibitor's time and money.

It will not be necessary for exhibitor to have his employees on the scene. Staffing chores will be handled by CACI. It is planned to set up a world trade mission of exhibitors who will tour fairs and trade shows abroad where their products are being shown.

"Actually," says Bob Cunningham, official spokesman for CACI, "We are the first chamber of commerce in the country to do this sort of thing. As such, we wanted to kick-off in the

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EVELYN SHARP PRESIDENT

right manner. We believe the Vienna Fair in September to be an ideal exposure for Operation Export."

Tom Coulter, CACI's chief executive officer, adds, "You know this particular show in Vienna is highly regarded. That is the sort of goodwill we want to support our traveling trade center. It usually attracts over 650,000 potential buyers from all over Europe. Austria has established almost full convertibility of its currency for dollar imports. The new dollar liberalization covers 99.6% of all industrial materials imported and 92% of all manufactured goods."

Operation Export marks a new awareness of the changing face of the world market. It holds a golden promise for American business. Where obstacles such as languages, currency, distribution, merchandising, cartels, quotas, government red-tape used to hamper American business expansion in foreign countries, many U.S. companies have proved that it can be done profitably today.

While the U.S. is the largest exporter in the world, our total annual export rarely touches even 5% of our gross national production. Of the companies comprising this modest

percentage, most are large enough to carry export departments of their own to solve international trade problems.

What about the smaller businesses with the greatest opportunity to grow? They have paid little attention to these growing world markets because of either lack of interest, knowledge, staff or finances.

Operation Export was organized to awaken interest in smaller business to opportunities abroad and help them get started.

CACI's object is "to define and exploit export markets for American products where tariffs, volume potential and foreign exchange conditions present attractive opportunities." A secondary goal is to locate new investments, patent and licensing opportunities for American companies in foreign countries where satisfactory agreements for joint ventures can be made with confidence."

CACI simply tells Chicago manufacturers, "If it is profits you want, here is a good opportunity."

The 1960 Fall show in Vienna will be the first of many CACI exhibits aimed to make Chicago's world trade exhibits familiar sights in marketing capitals of the world. ♦



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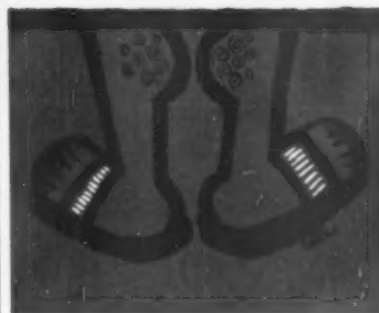
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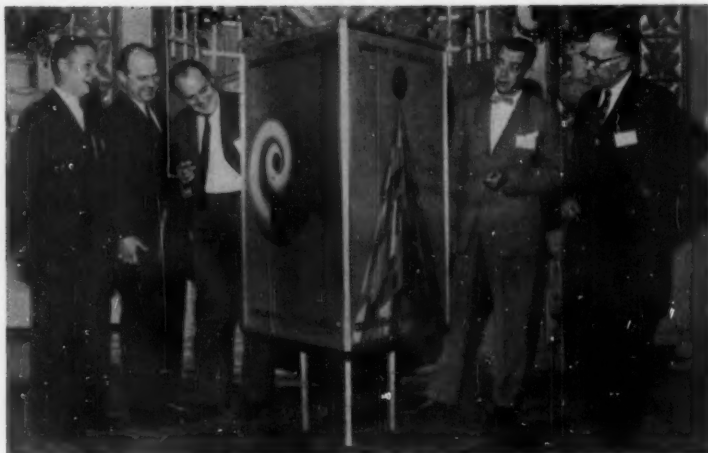
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AT INTERMISSION A.N.A. group views "Atoms for Peace" display.

A.N.A. Probes Exhibit Medium

Workshop dissects shows and activities involved with them. Absence of statistical data decried. Tips on show selection and booth demonstration offered. Value of new materials for exhibit construction and wisdom of early shipping plans outlined.

Association of National Advertisers probed deep into the exhibit medium last month to find clues to successful trade and industrial show participation. A.N.A.'s "Workshop on Shows and Exhibits" brought 175 advertising executives together in New York City for a full-day dissection of the three-dimensional medium.

Clyde R. Dean, general manager, Yale Materials Handling Div., The Yale & Towne Manufacturing Co., set the stage for the workshop in his keynote address. He set forth positive values of exhibits and then charged show managers and others with deficiencies that could kill the "goose that lays the golden eggs."

"Participation in trade shows throughout the year can give sales management key rallying points and target dates for the accomplishment of field education programs," Dean pointed out. "Scheduling of this nature makes the show itself a more

important medium. I don't mean in any way to recommend show participation for the sake of being in a show. Careful evaluation must precede any decision to enter an exhibition, but once this decision has been made, the rest of the sales program can be laid out around it."

Top sales management should be on hand at every show, Dean suggested. "The very presence of executive level people lends more importance to the show itself," said Dean. "Further, a company's presence in a show can often be tied into local and regional sales meetings to the best utilization of the promotion and sales dollars."

Dean expressed his distress at the absence of data on shows and their audiences. "First of all, some sound form of business audit should be applied to trade expositions," he declared. "At present, audits are carried out in accordance with the whims of the individual show managements. In

the trade show field, too often, we are left to supposition, guesswork and informal information. We find ourselves too often speculating on a show and winding up with a very costly experiment which could have been avoided if sufficient information had been available to us for our planning."

Some of the steps that would improve exhibiting were outlined by Dean: "All show promoters would be required to provide audits of attendance, geographically and by industrial classification. Ground rules would be established as to legitimate space rates. More uniform show service rates and regulations would be adhered to in order to maintain show certification."

A.N.A.'s workshop attempted to cover each important phase of exhibit plans and operations. On "Show and Space Selection," B. L. Thompson, manager, Trade Shows & Visual Aids, Allied Chemical Corp., had this to say:

"Make sure, and this is obvious, that the shows you select have an attendance from a marketing area where your distribution of product and sales force apply. National shows, for instance, for a regionally distributed product would not be a sound investment at their present high costs."

"Even a national show held in a city which is a weak spot in your distribution system should be explored thoroughly since 50% to 60% of any national show audience is drawn from within 100 miles of the show city. Unless the additional 40% of national audience is worth while for the price, it would not be recommended."

Oscar Rosemeier, exhibit manager, H. J. Heinz Co., discussed exhibit design and animation. "I don't like live demonstrations or animations if used as a gimmick to attract attention," he pointed out. "Live demonstrations and animation must place the attention on what is being done and not on the live demonstrators. If live demonstration is not used carefully, it is very easy to lose the entire effect of an exhibit because all attention is on the models, which will give you quantitative audience but not selective type of audience."

On the same subject, Edward L. Grant, manager, advertising services, Hercules Powder Co., had this to say:

"We have found that a programmed demonstration or an audience participation device will pack the booth and sometimes the aisles. In fact, we have, on occasion, been asked by the exhibit management to control the number of spectators so that aisles could be kept clear. The danger in this device is obvious. Unless this effort is carefully planned and staged to direct interest



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toward a particular property or mar-
ket use of a product, it can divert
attention from the principal booth
story.

"We believe that such a demonstra-
tion should be made by hand-picked
persons from our own staff, who speak
from a previously prepared script, and
who have been carefully rehearsed."

Advertising Dept. at Hercules re-
gards entertainment as an important
phase of exhibit participation. "This
work includes the operation of the
entertainment suite, the handling of
refreshments, receiving guests, and
the arrangements for group dinners
with customers," Grant revealed. "We
also reserve and assign hotel rooms
and pre-register all of our representa-
tives whenever the hotel will permit."

Grant offered seven subjects that
are discussed at a meeting of Hercu-
les advertising and sales executives as
soon as an exhibit date is announced.
"At this meeting," he reported, "sales
objectives are clarified and arrange-
ments are made for these activities:

1. Selection and pre-training of booth personnel.
2. Design and construction of an exhibit, including any possible pro-
grammed demonstrations.
3. Pre-promotion of exhibit in trade
press and direct mail promotion.
4. Special printed material, includ-
ing suite cards, tickets to the show,
product leaflets.
5. Plans for accommodations—en-
tertainment suite, hotel rooms, trans-
portation.
6. Any extra effort, such as a work-
ing suite in the hotel. This is in addi-
tion to the general entertainment suite.
"We have found this to be a most
efficient way to get extra mileage from
exhibit participation."
7. Preview of exhibit by representa-
tives of trade press.

It is worth while to search for new
materials to be used in your exhibits,
Hubert Fitzgerald, supervisor of dis-
plays, Armstrong Cork Co., told
A.N.A. workshop members. He out-
lined criteria against which you might
put a new material before incorporat-
ing it into an exhibit.

"Is it lightweight to cut down
freight expenses?" he suggested as one
question to be asked about a new
material. "Is it durable enough to
withstand the rough handling given
displays in transit? Will it retain its
attractive appearance even with little

or no maintenance? Is it timely enough to have stepped from the pages of the best current architectural publications? Is it likely to remain in good taste for at least three years, so that the display can be adapted for other exhibitions later? Does this material enhance the booth design and layout? Is the cost reasonable?

No exhibitor could keep up with all new materials. Fitzgerald admitted. "But even if we just start to pursue this phase of exhibit planning more actively, we will find it rewarding. Keeping up to date on new materials will help bring about a saving in labor costs and the costs of the materials themselves. Most important, it will result in exhibits that are more functional as well as more esthetic."

Fitzgerald mentioned some new materials "worth considering": anodized metals, natural wood veneers, velours and newer fabrics, expanded polystyrene foams sandwiched between metal or wood, plexiglas shaped into functional forms, paints capable of tremendous adhesion, arches in design and cantilever construction, high tensile-strength alloys, new building materials developed for home construction.

"To sum up," said Fitzgerald, "what we should look for are materials and methods to fit the fashion of tomorrow, rather than relying entirely on the nail-and-hammer type of display that is in vogue today."

Exhibit shipping may be less dramatic than other phases of exhibit work, but it's an important operation. As pointed out by H. H. Howry, Jr., exhibit manager, American Can Co., "Any method that will not guarantee arrival of the exhibit on location in time is of no use whatever and regardless of the cost should not be considered."

Howry presented workshop members with a chart of shipping costs via a half dozen types of carriers. He suggested that exhibitors know advantages of various types of carriers and plan exhibit movements early in the game.

"All too often," Howry pointed out, "exhibits are prepared for shipment at the very last moment and while we all occasionally laugh at the thought of several people blowing on an exhibit to dry the paint as it is being loaded for shipment, this does happen in varying degrees. The time for planning the shipment of an exhibit is immediately after the design is set. Here is where savings can be made."

A.N.A.'s exhibit workshop follows closely the establishment of a special committee on exhibits to match the activities of other A.N.A. committees devoted to advertising media. ♦

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TECHNICIANS set up TV camera behind curtain so as not to distract patient. Mike is hidden in book for same reason.



TEST RUN shows how TV set looks when Dr. B. Wheeler Jenkins (left) interviews patients in medical program.

Ciba Shows New System for Color TV

Eidophor, subsidiary of Ciba, puts on color TV programs for conventions to demonstrate new projector. System is for closed-circuit transmission only and is said to be 10 times brighter.

New color projector for big screen, closed-circuit TV is turning up at major conventions around the country. Called Eidophor (EYE-do-for), projector is entirely different from any other now in use.

Recent use of Eidophor was at annual meeting of American Academy of General Practice. On a screen 23 ft. wide by 16 ft. high, physicians watched live interviews between a general practitioner and three of his patients with emotional problems. Color image on the screen came from a single projector.

While doctors sat in Philadelphia's Convention Hall, three cameras were operating across the street in Philadelphia General Hospital. Two cameras (front and back) were trained on Dr. B. Wheeler Jenkins, general practitioner, as he interviewed actual patients. One camera was concealed—except for the lens—behind a curtain.

Second camera was trained through a glass window in the door. Patient sat with his back to the door so he did not see this camera. While patient could see camera lens poking through the curtain, he saw nothing else and it didn't seem to intrude and produce a stilted interview.

Third camera was focused on Dr. Robert Mathews, professor of psychiatry, Jefferson Medical College. As the interview between the general practitioner and patient progressed, Dr. Mathews would signal to the director. Director turned number three camera "live" on Dr. Mathews who wrote comments on a blackboard to explain psychological facts being uncovered and what they indicate. After Dr. Mathews wrote a few brief words, he faded out and doctor and patient were again on the screen. Conversation between doctor and patient continued and was heard by the audience

while Dr. Mathew wrote his comments, so there was no interruption in the interview.

Neither Dr. Jenkins nor his patient knew when they were being televised. Before each patient interview was picked up, Dr. Mathews discussed the case. Cameras then picked up the interview in progress.

Eidophor, unlike regular color television broadcasts, is not compatible with black and white. Eidophor uses a field sequential system to reproduce color. A color wheel spins behind the camera lens. Another color wheel spins in the projector. This breaks up the light for color transmission.

Because this system must use a wide band (actually three separate bands) to transmit color pictures, it cannot tie into AT&T lines. Ordinary coaxial cables don't have the band width available to accommodate Eidophor transmission. To get over this

hurdle, Eidophor uses microwave relay.

Mounted in front of a window in the hospital was a microwave transmitting disc. Across the street on top of Convention Hall was a roof-mounted receiving disc. Thus color pictures could jump across the busy street and appear on the giant screen without distortion or interference.

Eidophor projector works in a unique way. It does not project a color picture from an electron tube onto the screen. What it does is project a picture from a curved mirror. This is the way it works: The camera picks up the image. Image passes through the color wheel to separate primary colors (red, green, blue). Information then is cabled to microwave relay disc which beams it to microwave receiver. From there electronic waves are cabled to the projector. Photos are beamed from an electron gun onto a curved mirror. Mirror is covered with a thin film of oil. Bombardment of electron beams on the oil surface puts tiny wrinkles on it. These wrinkles are reflected as a strong source of light shines at the mirror. It is this "wrinkled light" that projects through a color wheel and emerges onto the screen as a color image.

Big difference between this projector and ordinary TV projector is that the image on the screen can be brighter with Eidophor. A separate light source is beamed on the screen

rather than an image from the orthicon tube.

Ciba Pharmaceutical Products, Inc., owns the system and claims that 10 times ordinary TV brightness can be projected by Eidophor in true color.

Right now there is no way to tape an Eidophor color transmission, but a system is on the way. Roderic L. O'Connor, president, Eidophor, Inc., Ciba's subsidiary, reveals that he expects a video recording system for Eidophor "within six weeks." O'Connor, incidentally, is a former assistant secretary of state under John Foster Dulles. (He was the youngest man to ever hold such a position.)

A mobile truck houses the control room for an Eidophor TV program. It is said to be the largest mobile TV station in the world. It and the cameras were built by General Electric.

Director of the program for physicians was handled by Teletalent, Inc., New York City. Nine technicians were used for the hour-long program.

Last year Eidophor staged 10 programs and eight are scheduled this year. Color TV shows have been used for such diverse groups as American Feed Manufacturers and Textile Chemists and Colorists.

Eidophor system was not perfected in the laboratory (in Switzerland) until 1958. Ciba, through its subsidiary, hopes to market the color TV projectors in volume and is using current convention exposures as a "sampling" operation. ♦



DR. ROBERT MATHEWS analyzes patient's interview with general practitioner, Dr. Jenkins. Program director cuts in Mathews who writes comments.



EIDOPHOR PROJECTOR throws color image on 23 ft. by 16 ft. screen from closed-circuit TV, field sequential cameras in hospital across street from hall.



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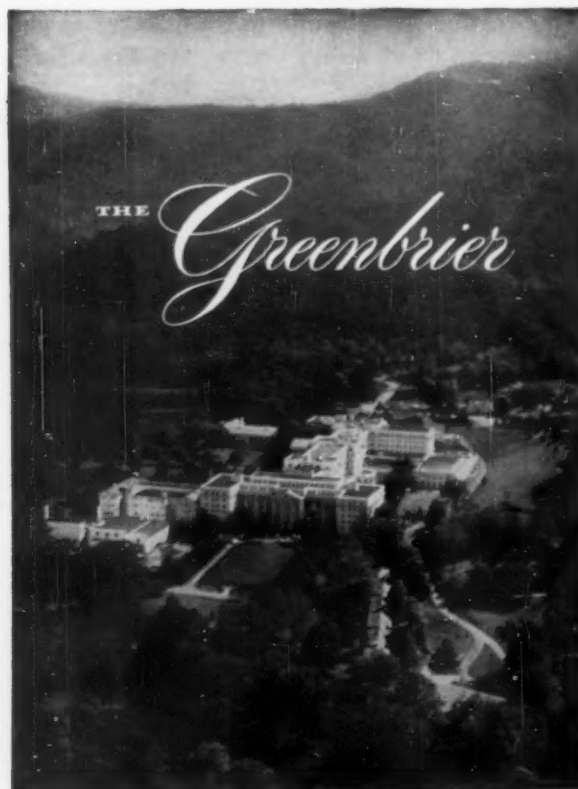
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By DAVID J. ATCHISON

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locations and the "generals" — brass from the home office — attempt to instill interest in a room full of sleepy salesmen. By the time the generals come before the eighth or ninth assemblage of privates, the sting has gone from their message, enthusiasm has been watered down because of repetition — and the group feels cheated; they could have better spent the time out making a buck, and they resent the interference.

Not so when hi-fi is used in a sales meeting.

Chrysler Motors Corp. divisions used hi-fi tapes and recordings for the first time during the 1960 model year — with such resounding success that it plans to repeat the productions in even a grander scale when the '61 models are introduced to salesmen throughout the country.

Chrysler executives recognized that there are few good public speakers among advertising managers, marketing managers, etc., so they called on a Chicago firm, Sonic Arts, Inc., to help their men make their presentations. Of any 30 allotted minutes, 15 were used to dramatize with stereophonic sound.

They found that the salesmen groups paid attention to the stereo sound, that it proved to be a better means of

communicating with them. Often used with slides or films, stereo has not been used to the extent of excluding the executive speaking from the stage, but rather as an aid to give him impact. Hi-fi, in the opinion of Chrysler marketing teams, has "made sales meetings painless."

I sat in on a Plymouth presentation and left somewhat shaken by the noise, effects and reality of the whole thing, also leaving with an understanding of why nobody slept through it. Chrysler presented these films-plus-sound to its 80 markets throughout the country, and the last showing had retained the enthusiasm of the first, simply because human vocal chords and enthusiasm were not fatigued from repetition. Here's the way it went:

House lights were dimmed, and for two minutes soft music played while the men were wondering what was going to happen next. Suddenly two voices, one from the left of the stage and the other from the opposite end were heard, and it was soon ascertained that they were voices of the sound "engineers" who had inadvertently left their microphones "open," thinking their voices were not audible to the gathering. No man yet appeared on the stage as the engineers

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John M. Leishman, Conv. Mgr.

continued their conversation.

One said, "Yeah, these Chrysler men came by train," (whistle), "jet" (zoom!), "ship" (toot!), then sounds of horse's hooves at the left, disappearing at the right, followed by police sirens. Finally a putt-putt was heard and one voice asked "ISETTA?" A different and more booming voice breaks in, "And now we take you to Detroit and Bill Braden!" This interest-arousing couldn't have been accomplished simply by a man speaking from the stage, Chrysler felt.

Plymouth "Solid for Sixty" film-with-stereo was shown simultaneously

in 100 markets. According to Elliott M. Moore, president of Sonic Arts, Inc., the film and sound required seven weeks work with Rob Roy advertising agency, with the net result running 90 minutes, with one hour of it in stereophonic sound. It was shown to sales meetings for seven more weeks before the public saw the new Plymouths. Around 125 teams put on these meetings which were held over 5,000 retail salesmen around the country. Distributors and dealers wrote to Detroit saying that these were "the most successful new product meetings we've ever held," and asked

for arrangements to allow the showing to be put on for the public in their showrooms.

Don Julius, Plymouth sales manager, says: "The stereo features tended to keep the meeting alive, and added a note of reality that was appropriate and exciting." What he particularly liked was the opening of the film which found one man of the three-man team on the stage "talking" to the film, which answered him with unvaried timing. This excited immediate interest in all salesmen, he reports.

Film script is broken into nine dif-



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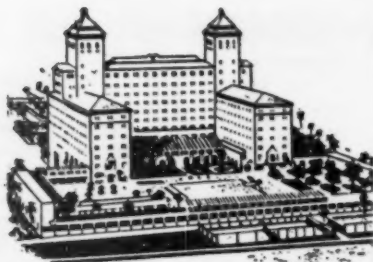
"Ideal!" says Bernard T. Parker, Director of Sales Personnel and Training, The Research Institute of America, Inc., Chairman of the Publicity and Public Relations Committee of the National Society of Sales Training Executives, and member of the Education Committee of the Sales Executives Club of New York.

Yes, the Barbizon-Plaza's 550 seat theater is just perfect for every type of sales meeting and convention. There are 7,000 square feet of adjacent exhibit space and 20 air-conditioned, smaller meeting rooms, plus closed circuit television. And you really live at the Barbizon-Plaza! Delicious French and American cuisine, 100% fresh air-conditioning with individual thermostatic control in every room. All rooms have private bath, radio. TV. Central Park is at your door... and Broadway, Fifth Avenue, Radio City and the Coliseum are just a step away. "See what I mean? Ideal!"

Write to Director of Sales for illustrated brochure.

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3. Every modern facility and equipment. Everything your group could possibly want or need *plus* the exceptional in service.

4. Personal attention to every detail—large or small—by an experienced staff coordinated with the Hotel Corporation of America's famous team of Meeting Specialists.

5. Quick, easy access to all the fabulous sport, diversionary, entertainment and shopping areas which have made Palm Beach world-renowned.

• And all these superior attributes are available to you and your group at rates lower than you'll be asked to pay at sites with fewer advantages. For rates and availabilities call the Sales Department of any HCA Office below, or write directly to Mike Ames, Director of Sales.

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In Washington.....The Mayflower
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In Boston.....Somerset Hotel
In Boston.....Hotel Kenmore
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(Opening Summer 1960)
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(Opening Spring 1960)

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ferent segments so that the meeting leader can come on the stage and talk to the group. The Plymouth production was in the \$8-12,000 cost bracket, Moore says, but if the com-



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pany gave this same talk in different cities, the cost would have been higher. "A man wouldn't give the same speech twice the exact same way," he points out, "for in repeating he loses impact. The audience at the tail end of his tour isn't getting what it should in the way of inspiration. Product training meetings and sales meetings often are not too effective, and anything a company can do to improve or help these meetings is well worth any production cost."

It is generally agreed that in the automotive industry, salesmen are traditionally belligerent toward the home company. In sales meetings, men tap their feet, snicker and gag up the whole affair. Chrysler, for one, found that by using audio stimulation it could help complete the communication between home company and salesman. If only 1% were more informed about and by the company, it was worth the effort. This multiplied by 500 salesmen made the cost justified.

Brown & Fohrman and U. S. Gypsum have employed other hi-fi tricks supplied by Sonic Arts which have sped their meetings off to a wide-eyed start. B&F, aware that 45% of their product is sold during the last four months of the year, tried to make this point even stronger before a meeting of 50 sales managers before the Christmas selling season. Company wanted to point up the distinct advantage of putting whiskey identification on the fancy wrapper. This was handled, with music and voices coming from two sides, in a message to be passed on to dealers that "He who stocks up

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on foil may be foiled himself."

By the time this was heard, the audience was on the edge of its collective seat, ears perked for new sound experiences. They had heard a "confidential" tape recording "made for the government at Cape Canaveral," which had "just been released from confidential status." The voice of an obvious dullard starts the countdown from the left, and is helped over its stumbling by a stage whisper at the right. The rocket finally takes off amidst a deafening roar and fades away. The noise gets louder again as the goof shouts: "Good Lord a'mighty, Colonel, it's a-comin' BACK!" There is an earth-shaking roar all around the room, and if any sales manager had been tired enough to sleep up to that point, he would have awakened with the certainty that THE bomb had been dropped on us.

Laboratories of Robert Oakes Jordan, Inc., associated with Sonic Arts and technical producer of all sound, recorded the ticking of a watch and magnified the sounds millions of times. As the different wheels (cogs) turn and the mainspring unwinds, it resembles the noise a crew of 300 men would make if they were building a hundred boilers in the New York echo chamber known as the subway.

Sonic Arts has no competitors, although RCA does make hi-fi records. However, since the former has what is probably the world's only and largest library of stereo sounds, RCA calls on Sonic Arts-Jordan to take over certain productions. As illustrated in its usage by Chrysler Corp., Moore agrees that there seems to be no limit to stereo's, or hi-fi's, potential.

This was brought home recently when U. S. Gypsum used the audio for the meeting of the American Farm Bureau Federation in the huge Civic Opera House in Chicago. Speakers were rigged all around the theater with 15 different stereo effects, and the audience was pleasantly hysterical at the prospects of having a bomb explode at its left, a train pass down the middle aisle, or a jet liner zoom around the balcony railing. Now USC has learned that it is possible to cue even a large audience on a change of pace in the program or in a switch of subject matter through the use of stereo.

► Moore agrees that there is at present a limit around the country on stereophonic sound equipment, but since Sonic Arts is also an authorized dealer for Ampex sound equipment, his office writes, wires or calls other Ampex dealers in the respective locales of any given meetings. It be-

hooves these dealers to supply equipment for the meetings, for most people in the audience are residents of his marketing area. "There is tremendous dealer cooperation," Moore explains. "Some supply the equipment free, others charge a nominal daily rental fee. Now, new motels and hotels with big meeting rooms are building stereo systems right into the construction."

► The blush is off the rose as far as stereo demonstration records go, most companies agree, and the time is approaching when there'll be no big need to educate the public further (records used in show rooms to give customers a headfull of what stereophonic sound is like). Motorola, Morelco and other manufacturers used thousands of these records both as demonstrators and a giveaway with each hi-fi set purchased by the consumer.

Hi fidelity has grown up, graduated into industrial uses. At a sales meeting today a man has no time for daydreaming or sleeping through the company executive's pep talk. He just can't get away from stereophonic sound! ♦



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SCREEN at rear of stage is used to project slides of actual "gas" stations to stress points made by professional actors. Combined live and canned presentation urges all dealers to join Shell's 1960 dealer promotion presented at meeting.

Shell Show Turns "Pro"

Shell Oil uses all professional cast and production to "sell" promotions to dealers. Skits tied to baseball theme. Music ranges from rock and roll to opera. Show taken on the road.

Any baseball fan will tell you that it is not really spring until the umpire first cries, "Play ball!" Shell Oil Company, New York Division, asked its dealers to do just that at its recent

spring sales convention. Total program was a baseball musical comedy, followed by a dealer party.

Hour-and-14-minute show used baseball terminology to tie dealer's

emotions to company. Snappy music, catchy lyrics and wholesome girls were combined to ask Shell station dealers "to win the game" by playing ball. The Jack Morton production de-



ENTIRE CAST gives final musical "pitch" to salesmen to get on winning team and "play ball" in three-season promotion.

scribes "the perfect pitch" (company sales philosophy) in terms of bases.

Baseball theme was used to develop major points of meeting in terms everyone can understand. Through "product acceptance" dealers can get to first base. To dramatize public acceptance point, scene depicted an advertising office where Shell national ads are created. Humorous scene evolved around a cute girl-artist in the office and a character who wants to go to the ball game, but must stay and create slogans.

From this situation the 1960 ad program is presented to dealers. Incorporated in presentation are 55, 3/4 in. by 4 in. colored slides, projected by a 3,000 watt projector. Dealers are shown through show that company is attempting to make life easier for them through public awareness.

Dealers can reach second and third base through "friendly service" and "good appearance" in their station. Finally, dealers can score home by participation in the "1960 promotional package." Package consists of three seasonal promotions introduced as an over-all program. Each portion was presented with a different version of the company's "Cars Love Shell" song. Seasons were handled as a rock-n-roll, cha, cha, cha and operatic number.

Shell has used drama to get its message across to its dealers for six years. However, it was not until the last two years that company decided it would provide all professional talent, right down to script writers. Company turned to Jack Morton Production, an organization which specializes in industrial drama. Morton Productions handled all details for Shell.

When asked why company sponsored production, Shell's Al Zissler says, "We feel that the day of the 'Tell ya what I'm gonna do,' or one-man, pitchman type presentation for dealer meetings are over. More companies are and have been taking advantage of theatrical values to get their message across and to maintain audience interest. It is next to impossible to capture audience attention by relying on the obsolete formula of a 'pitch' and a dozen jokes."

Shell philosophy behind musical production is that people remember only 20% of what they hear and 30% of what they see. "Appeal through both senses," Al Zissler says, "can result in retention as high as 50%." Naturally, Zissler was speaking in round numbers.

"Tennessee Williams" skit was used in part of show to dramatize the importance of "friendly service." In it, three characters man a run-down, gas station in Tennessee. Big Daddy is boss of an out-of-the-way station



ROCK-N-ROLL lyrics and beat are given to Shell's 1960 promotion song, "Cars Love Shell," to point out product advantages to use in '60 promotion.



"TENNESSEE WILLIAMS" skit portrays poor service as a giant profit killer. Skit points out all the things a station dealer should not do in handling customers.

which averages about one customer a week. When a customer did come along, he usually went away in disgust with the service. Skit portrayed laziness as a profit killer.

In comparison, dealers were shown what customers expect when they drive into station. It teaches if a dollar customer is treated courteously, he most likely will return and build

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- * Tambourine Cocktail Lounge

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Director of Sales

THE *Carillon*
HOTEL

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his purchases. All customers in show were on their way to a baseball game to keep theme within the general framework of baseball.

Following skit portion, the podium lighted up at which Shell's Bob Tate, sales manager, spoke to group to give a "capsule" of the Tennessee station skit. He acknowledged that probably none of the Shell dealers acted in the manner of Big Daddy, Stanley and Baby Doll, but then tells them of the importance of making "The Big Impression"—name of the musical show.

Mixture of straight industrial drama and company speaker at various times in the show gave dealers entertainment and company identification. However, speaker never strayed from the over-all theme of the show. He acted in a moderator capacity.

Production took into consideration the probable reaction of dealers. That is, "If it's just the same to you, chief, I'll wait a couple of days before I start on next year's campaign." Catch lines answered reaction by telling dealers that now is the time to make "the perfect pitch" and get way ahead with the team.

Show moved along swiftly until the final stages when spring premium was presented. The 1960 package program was shown as a dealers package program. Importance of incentives was

portrayed when two girls in show talk about the boss allowing them to pick the location of their next incentive trip. Girls choose Germany because that is where Elvis Presley is stationed. (Since script was written, Elvis in real life has returned from his European tour.)

Banner policy was changed at sales convention. Few dealers in the past ordered premium banners to display outside their stations with money out of their own pockets. Company this year offered free a standard banner to all dealers.

Similar premium was worked out and dramatized for summer and fall season. After dealers package program was presented, the two girls were seen returning from Germany praising their trip. Audience sees girls make immediate plans to go to Cuba.

Show returned to "Tennessee Williams" story line and closed with the comment it has been a "long, hot summer." Baseball season draws to a close. Finale is an operatic version of the specially written Shell song.

With close of finale, dealers moved into an adjacent banquet area. After get-together, dealers boarded buses (which brought them to convention) and headed for home.

Shell's production will travel throughout the U. S. ♦



"I'm really not surprised after the service we got at our Sales Meeting here last month"

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Advance Peek at British Exposition In New York City

It's not simply a cultural exchange but a strictly business event. With \$3 million invested in the show, British hope to sell \$300 million in products. Government exhibit still secret.

British trade representation is on its way to the U. S. A trans-Atlantic armada will arrive in time to set up the June British Exposition in New York City's Coliseum. The 17-day trade fair opens June 10 and will in effect bring Britain to United States on a larger scale than ever attempted before. It is to be typical British and unlike American trade shows.

Perhaps the biggest single difference in the British Exposition is that the traffic-flow will be controlled. However, not controlled to the point where someone will pin a number on your lapel and check you in and out of each exhibit. Visitors will not have their fun spoiled, but with almost without knowing it, they will begin at the British Government exhibit and continue through in sequence to the last exhibit. Speed with which visitors tour is up to the individual.

Not much of the traffic flow is left to chance. British planners applied imagination to the problem and have come up with a different answer. Upon entering the Coliseum, visitors will be confronted with a continuous motion picture of British military men marching in ceremonial dress (officially known as the Guard's Regiment). The marching men will move across screen in the direction of the entrance to the British Exposition. Visitors will tend to fall in line and pick up the beat.

Special marching music was written for the trade fair. It is entitled "Overseas March" by Malcolm Arnold. He is the composer of the well whistled "Col. Bogey March," for the academy award motion picture "Bridge on the River Kwai."

Physical arrangements of the Coliseum which do not conform to the show's plan will be closed off. For example, the escalators between the second and third floors will be cut-off and in their place will be a specially built stairway to move the traffic.

Stairway will allow visitors to continue through exhibits in the proper sequence.

Exposition is under the direction of D. A. Lamb, executive vice-president, British Overseas Fairs Ltd. Trade fair is not a government show, but a private venture by British manufacturers. Nor will it only be an institutional promotion to build British prestige. Planners will build in British flavor to make it a typical British show, but the real goal is to sell \$300 million of goods with the \$3-million investment in exhibits.

Invitation to the trade fair will be sent to 120,000 buyers. Some 90,000 buyers will be asked to come to the exposition in the U. S., while 15,000 will receive special invites in Canada and again as many will be extended to South American businessmen.

For the first time in the U. S., visitors will see a complete line of British commercial vehicles in the Coliseum. Exhibit will include every major British auto and truck manufacturer selling in America. Britain in recent years has been the largest automobile exporter to the U. S. Over 200,000 units with spare parts valued at \$300 million have entered U. S. gateways. Britain hopes to capture part of the commercial market with the introduction at the exposition.

Prince Phillip, the Duke of Edinburgh, will officially open the British Exposition, which gives some indication as to the importance British leaders place on the trade fair.

Largest exhibit at the exposition will be the government exhibit. Details of its contents has not been disclosed so visitors will be surprised, but it is expected that exhibit will be a prestige display to feature Britain's scientific and industrial achievements in the direction of atomic power, ship-building, steel and automobiles. Technical advances will be exhibited in the form of a giant roundtable. ♦



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MEETING PROGRAM geared to "how to sell." Mythical company, "Nifty Sixty" introduced to spark a sales incentive contest.

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U. S. Rubber takes positive action—with big meeting—to point out value of cut in product lines and drop of some field offices. Theme put to work before, during and after conference. Sessions clear the air and set goals for streamlined marketing plans.

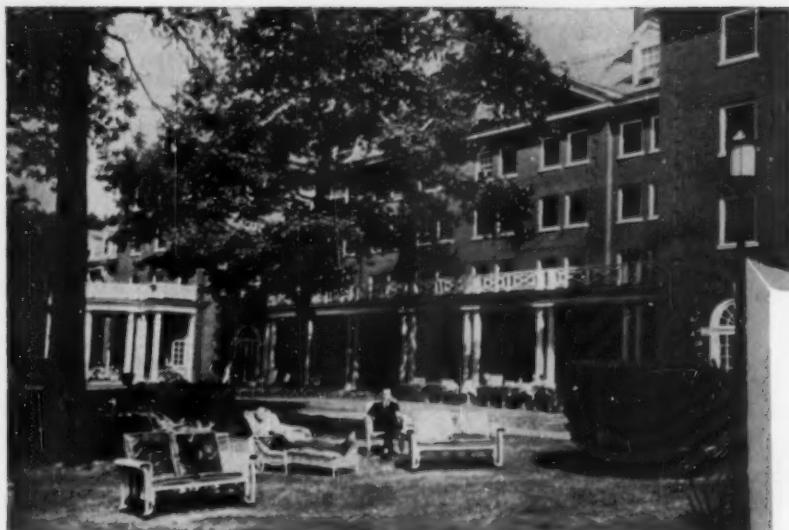
Marketing efficiency—it's wonderful. But, when you revamp for profit, my what problems can emerge!

You streamline your product lines—sometimes cut as much as 50% to eliminate unprofitable, low-volume

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AS TOPICS are covered at meeting material is posted in exhibit. SALESMAN records his last three lines in limerick contest.



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You do it, but you find a bunch of bewildered people left in the wake. Your sales force isn't sure what's happening.

Logical way to acquaint everyone with your moves and your reasons for a new marketing philosophy and goals is to hold a meeting. At least, that's what Mechanical Goods division, U. S. Rubber Co. did recently to follow up

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★ MEETINGS

★ SALES INCENTIVE GROUPS

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an efficiency operation in marketing.

U. S. Rubber's sales force was divided into two groups for meetings early this year. Eastern region people were all brought into Washington, D.C. one week. Midwest and Western regions met at the same place the next week. After each meeting, district managers stayed over an extra day for a special session.

Aim was to provide a solid week of business to explain the company's marketing plans now that most of the reorganization had taken place and sound profit operations were built into the division. (Too many non-profit products had grown into the line over past years.) Not only was this to be an orientation meeting but a training, market analysis and enthusiasm-building conclave.

Theme for the meeting was "Project '60—Industry U.S.A." Aggressive marketing to industry in the next decade was base for the meeting and suggested the theme. (It was so successful, other divisions of U.S. Rubber have been eyeing the theme with adoption in mind.)

First meeting with Eastern region opened Jan. 11. When 138 salesmen and managers arrived at the hotel, they received a large envelope. Among items each man found in it were a key to his room, printed program,

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Sales Manager

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schedule for rehearsals, free-time events bulletin and mailing label to return a carton of material to his home after the meeting.

In his room, the salesman found his mirror decorated with theme stickers. On his bureau was a shoe-shine kit, first-aid kit, memo pads and post cards (to be mailed back to distributors). All items were imprinted with the theme, "Project '60".

Rehearsal schedule found in the envelope upon arrival was for salesmen who had part in presentations. Salesmen presented case histories to explain how they handled sales of a particular product or sales to a special type of customer. Two days were used for rehearsal.

Salesmen were selected to participate on the program well in advance. Actual planning for the January meeting started in April. Advance build-up included special mailings—including a piece fashion as a cover of Business Week with the salesman's picture on it. (Photos were collected for this in advance without salesmen's knowing purpose.)

Props there were aplenty. In addition to special slides for stage presentations, three giant trailers hauled in exhibits from Chicago (Firks Studios, Inc.) and Philadelphia (The Art Guild). Many exhibits were those used in past trade shows while some were brand new and slated for shows this spring.

Some of the exhibits were devoid of products and copy when they were erected at the meeting. As sessions progressed, products and display elements were added to keep pace with presentations on stage. Not only were product stories told in exhibits, but facts on advertising and promotion (including material on trade show value to U.S. Rubber). To pre-sell advertising and promotion to salesmen, 27 lighted panels were unveiled by H. E. Dadson, advertising and sales promotion manager. He not only told the ad story but was responsible for basic plans and arrangements for the entire meeting.

Several contests were included among the week-long meeting's events. Salesmen were asked to guess how many "sales" calls were made by publications on U.S. Rubber's ad schedule. Salesmen who came closest to combined circulations of scheduled magazines received small prizes (subscriptions to magazine or a book).

Another contest was a mealtime event. Salesmen competed for a portable TV set by creating a limerick starting, "Success of Project '60 means that I must . . ." There was no writing for this contest. Salesmen recorded

their entries on tape.

Special slides were prepared for product stories. A little three-dimensional character was created for each product line. This character was drawn to include products as body parts. These little figures were superimposed over scenes of products in use.

While salesmen watched the slide presentation, they had a similar presentation being prepared for their use. Artwork for the slides were used for a film strip. Film and copy were developed so salesmen could make presentations to their distributors upon return home from the meeting.

After a day's sessions, each salesman found in his room a recap of the day's activities. Sales kits and catalogues mentioned during meetings were placed in his room along with highlights from speeches. In each room was a shipping carton. By the week's end, all recap material filled the shipping carton. Salesman simply slapped on the mailing label (addressed to his home) that he received upon registering and left the carton in his room. After he checked out of the hotel, carton was picked up and mailed.

Wives were not forgotten. A letter was sent to each salesman's wife along with a small gift (Revlon lipstick holder). Letter thanked her for helping her husband and let her know company appreciated her interest. This letter, as well as all letters mailed to salesmen's homes in advance of the meeting, bore a special letterhead. (Advance mailings were to set the climate for sessions and to prime salesmen for intensive sessions.)

One night was set aside for an "Awards Dinner." Each product manager had picked an outstanding salesman with his product. This man was honored with a plaque and gift. Another night a banquet was staged. Company president addressed the Eastern region during the first week. Chairman of the Board H. E. Humphreys addressed Midwest and Western group at second week's banquet.

Both top executives offered similar speeches. John W. McGovern, president, discussed the company's profit picture and sales record. He brought salesmen into his confidence. After revealing sales figures, he declared, "This information has not yet been released to the public or to our own stockholders and will not for about another month, since it will take until then to obtain exact figures. But I did want to share this good news with you at this time and particularly to thank you for the part you have played in bringing about this commendable progress."

After this introduction, President

McGovern could get into company's reorganization story and allay any fears among salesmen who may have become disturbed when branch offices were cut and plants were closed. "You have been through a rigorous reorganization," McGovern said. "There have been many changes in policies, departments and jobs. There may be a few more. There must always be some in a wide-awake organization to keep step with normal changes in business. But the basic pattern has been set and most of the moves to rejuvenate your division have been completed."

During the meeting, Nifty-Sixty Rubber Co. was introduced to salesmen. Against a background to simulate a stockbroker's office, Nifty-Sixty was presented as a company in which all salesmen should own stock. This mythical company's stock was earned, salesmen learned, when they went over 100% of sales quota during 13-week contest. Shares of Nifty-Sixty paid off in cash.

Every day was packed with business sessions, but leavened with contests and other light fare. Limited amount of free time was given over to loafing, shopping or planned tours of Mt. Vernon or the Capitol.

Banquet entertainment was some-

what unusual. Baltimore district manager borrowed a trained chimp from his local zoo (along with two handlers) and introduced this new "member" of the sales force. (U.S. Rubber had supplied products used by the zoo and personnel were on friendly enough terms to arrange the chimp's appearance without red tape.)

U.S. Rubber didn't drop the meeting's theme after salesmen departed for home. A necktie was mailed home along with special reminder pieces. All followup material to salesmen will bear the "Project '60" symbol and relate to meeting discussions. ♦



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Who But YPO Could Stage This Meeting?



Young presidents create "university" convention with 73 courses and high caliber faculty of 50. Probably most ambitious meeting ever planned. Only young executives could have stood the pace.

If awards went to the most ambitious convention, Young Presidents Organization would be in line for top honors. For its 10th anniversary meeting, YPO created a week-long university that could challenge any campus in the country for courses and faculty.

"University for Presidents" wedded intensive curricula to a convention plan. It had an ingenuity that could only emerge from the fertile minds and aggressive enthusiasm of young corporate executives. There probably isn't another group in America that could create the kind of convention YPO offered its members this year. YPO itself will be hard put to top its latest effort.

YPO conclaves are not hastily con-

ceived meetings. Program chairmen are selected two years in advance so that they may observe and profit from current plans and operations. Members give their time freely to develop plans. Old maxim — two hours in plans for every hour of the convention — is out the window for a YPO convention. Closer estimate for YPO would be 100 hours spent to plan for every hour at the convention.

If it would appear that an inordinate amount of planning goes into a YPO meeting, it is only because YPO members are busy executives. When they get to their convention, they want substantial returns for their investment in time and money. To make their investment pay off, they spare nothing in the nuts-and-bolts drudgery to put

a program together.

For its Mar. 27-Apr. 2 convention in Miami Beach, YPO started plans back in August, 1958. "University" concept emerged two months later. Six months later, enough thought had gone into basic ideas to satisfy YPO planners that the university approach not only had merit but could be implemented. But this wasn't enough. More thought and planning had to percolate before the entire concept could boil up into a potent brew.

A year in advance of its convention, meetings were held by planning committees to test ideas. Preliminary plans were exposed to special groups at last year's convention. Final "go ahead" was given last May. Following month, ideas turned into projects.



PRE-PLANNING SESSION is one of many held because only forethought could make 10th anniversary meeting a success.



YOUNG PRESIDENTS attend YPO international seminar on world affairs in college type setting. Real university professors, who are experts in field, lecture; then hold discussions. YPO's anniversary meeting is "University of Presidents."

Roger P. Sonnabend, president, hotel division, Hotel Corp. of America, was convention chairman. He set up a military-type communications system when he organized the "Convention Manual." His manual was divided into sections and each section had a code letter. As correspondence was sent out to some 20 or more key meeting planners, each piece was coded by subject and number. Planners kept their manuals up to date by inserting new material and substituting pages that were revised.

Under Sonnabend's system, the manual was always current and fully indexed. Without this comprehensive system, YPO's convention would have been impossible. What Sonnabend and his committee chairmen did was create a convention with complete university (by day) and an elaborate set of social activities (by night).

As an example of the manual system used, "organization" material was coded with an "O." "O-1" in the manual covered "convention planning organization chart." "O-2" was "planning timetable for convention." "O-3" was "resume of program planning." Under "organization," Sonna-



YPO OFFICERS discuss plans for future on closed-circuit TV, which members can tune into by setting dial on hotel room television set to private channel.

bend had nine individual parts. And in addition to "organization," major subjects of the manual included "Background," "Development of University Curriculum," "Program Planning

Memoranda," "Financial," "Administrative Service," "Coordination and Management," "Convention Promotion to Members," "Social(s)" and "Letters and Correspondence."

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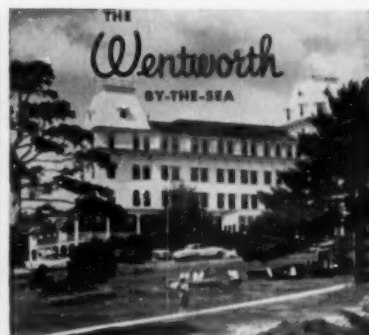
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CLIFTON FADEMAN, professor of literature and TV fame, addresses YPO.

Last June, specific plans were laid. From its membership, YPO selected 10 "volunteers" to serve as deans and associate deans for its university. These deans met to plan for their five "schools" within the university. During the summer, the dean's council worked with 29 members of their curriculum development groups to "establish goals, propose 'personalities' of their schools; determine range of applicable subject matter; set priorities as to courses, seminars and workshops that would be offered; and determined criteria for selection of faculty members and teaching methods."

(Note that more than a year of planning went by before "speakers" were considered.)

Curriculum planners developed a list of 140 courses (refined from an original 225). This list was sent to YPO members who checked their interests. From preferences indicated, 73 courses evolved. (To create original list, YPO planners studied past seminar programs, college catalogues, past convention programs and threw in whatever ideas occurred to the deans and their committees.)

YPO had two consultants to guide program planners. Dean Vernon Alden, Harvard Business School, was YPO's resource for education. Richard Beckhard, director, Richard Beckhard Associates and consultant editor, Sales Meetings, was consultant to YPO on conference planning and group dynamics. In addition to its consultant specialists, YPO used 50 educators from universities all over the country to serve on its university's faculty.

YPO's deans had meeting upon meeting to develop courses and then consider resource people to give the courses. There were meetings in New

York City, Chicago, Rockland, Me. Five schools created were: Business School, School of Liberal Arts, School of Applied Arts, School of Family & Community Life, Institute of World Affairs.

Not only were courses designed for YPO members, but subjects were included for wives. Some courses were open to husbands and wives, some just for husbands and some just for wives. (YPO has always devoted much time and energy to produce meaningful programs for wives. One of YPO's important activities is a program of seminars throughout the year for wives.)

"Convention Manual" grew fatter and fatter as more details were added. Two weeks before the convention opened at the Fontainebleau Hotel, a new manual was produced. This was a work book. It had detailed activity sheets for each day. Twenty copies of the work book were produced. Seven copies of this ring-bound book were given to hotel department heads and the remaining 13 copies were used by YPO key people.

Before the work book could be completed, YPO had to know how many people were coming and what courses they would take. As with all universities to know this, you have to produce and distribute a course catalogue. YPO's University for Presidents had a catalogue prepared in academic style. Courses were listed for each of its five schools. Courses were numbered, faculty named, subjects described, and days and periods listed. Some courses were for single sessions; others were for two, three or four sessions. Popular courses were scheduled more than once.

YPO members and their wives selected courses from the catalogue and

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sent back special forms to note their choices. There were some course conflicts (about 10%). These conflicts arose when a YPO member wanted to attend two courses that were scheduled for the same periods. Course with big demand, "The President's Job," required two sections and two professors. (Course was divided for members whose companies have under \$5 million sales and those whose companies do over \$5 million.)

In addition to deans and associate deans, YPO's university had course hosts. Originally these hosts were to be called proctors. However, proctor is one who enforces order and this wasn't what YPO had in mind for the job. Course hosts had several duties. They were hosts to faculty members and their wives. They took the roll at each class. They evaluated class reaction and turned their evaluations into their deans. Another duty of course hosts was to be in class 15 minutes before time to make sure all physical props were in place and rooms were set up as required.

With 73 courses in five days, complexity was more than an abstraction. It was part of every day's problems. In order to bring some order into the university operation, many things had to be done. For instance, rooms in the hotel were renumbered to correspond to course numbers. Key YPO people and key hotel people were given Motorola handy-talkies. With these transistorized radio receivers, messages could be delivered quickly (and they were necessary).

Two big things that brought order out of conceivable chaos were the pocket radios and a speedy sign painter. Artist Robert G. Strobidge, who gave a course on "Appreciation of Modern Painting," also served as emergency sign man. With dozens of courses and activities going on simultaneously, and with changes of rooms and renumbered suites, directional signs were a "must." With a talented and fast sign painter, YPO managed to squeeze by many budding complications.

Each night, a mimeographed newspaper, "Mortarboard," was produced and slipped under bedroom doors by morning. Last minute news items on the program, reports on social activities and day's schedule appeared in Mortarboard.

A device used this year was to give each YPO member an extra adhesive-backed name badge to stick on his bedroom door. Last year signs were painted. The badges served the same purpose and eliminated the extra time and expense required to prepare name signs for each member. Badges, inci-

dentially, were in the form of a mortar-board.

One morning, YPO members had breakfast served in their rooms. Reason? A closed-circuit TV program was piped into their room TV receivers that morning. Entitled "John and Clyde Show", the 8 a.m. broadcast was a conversation between current president John D. Foskett and new president Clyde Nichols, Jr. Jerrold Electronics supplied the TV equipment and installation and YPO public relations director, William White Parish, acted as TV producer, director, stage hand and camera man. (Bill Parish is a former TV producer and had little trouble handling a two-actor cast and small industrial camera.)

Because many courses were "deep" and intensive, some faculty members required that "students" have advanced preparation. So for many days in advance of the convention YPO headquarters staff was busy turning out reports, case studies and special "readings". These were mailed out to participants in time to prepare for the university.

Mailings, generally, were extensive. YPO prepared 10 different mailings to members to promote and implement this convention. In addition, many printed pieces were prepared. Among them were the 36-page, two-color catalogue; 24-page "Conventions Tips" and 20-page "YPO Faculty Who's Who." "Convention Tips" was "an overall guide to the University for Presidents." It covered everything a conventioneer would need to know from hotel arrangements and arrangements for children to dollar expenditures for the convention and what to wear.

For children of members, YPO set up a complete activities program. This included special dining areas.

Not just time was invested heavily in this convention, but hard cash. YPO national treasury budgeted \$30,000 toward convention expenses and participating members paid \$105 to \$115 each for registration. A sliding scale of registration fees were used: lower rate up to Jan. 15 and higher rate after Jan. 15. Just short of 400 members registered. Most came with their wives. Between members, their wives, faculty members and their wives, plus YPO staff, about 900 attended the convention.

Approximately 30% of the convention budget went to convention administrative expenses including printing, staff travel and housing, convention office, postage and telephone. For direct operation of the university, 42% of convention dollars were spent. This included hotel and travel expenses of

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faculty, purchases of case materials, books, visual and audio aids and props. Balance of convention budget, 28%, was used for social events including receptions, music, decorations, prizes and favors.

Social events were many but purposeful. Rather than stage huge cocktail parties for 900, YPO breaks up its group. Each evening, two members and their wives host a small cocktail reception for about 40 to 50 people. Twenty of these receptions are staged simultaneously. With these smaller groups, members and wives get to know each other. Men can talk shop

(business conditions and new ideas) while women talk women talk.

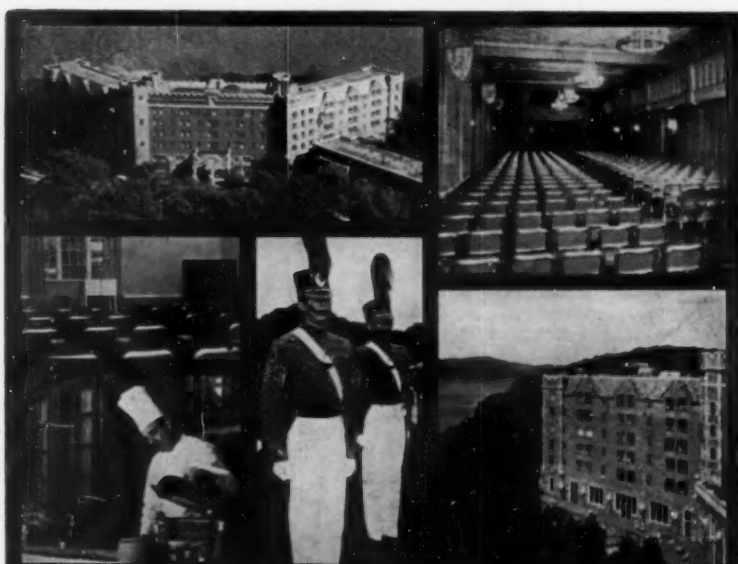
Next night, other hosts and hostesses are selected for 20 more receptions. YPO members are assigned to these receptions on a special schedule which insures that no two members ever meet at more than one reception. This circulation of members allows everyone an opportunity to meet everyone else at the convention under relaxed and pleasant circumstances. These receptions were staged each of five nights.

In addition, there were main social attractions every night. Monday night

was the 10th birthday celebration. YPO founders were hosts. At one point, all lights were put out in the main ballroom and waiters marched in. Each waiter carried a birthday cake with 10 candles on each. A hundred lighted cakes were used and the ballroom literally danced with candle light.

First-time conventioners wore special badges at this YPO conclave. This allowed senior members to pay special attention to new-comers and to make sure that first-timers were made warmly welcome.

Tuesday night's main event was a "class party." A special party was staged for freshmen (newest members), another for sophomores, another for juniors and still another for seniors. These simultaneous class parties each had its own decor and special entertainment. One was a Calypso party. Another party used the old German rathskeller motif. A beatnik party and a Dixieland party rounded out the evening. Special costumes and favors made these parties special fun. (Members were advised in advance about these parties so that they could come prepared with costumes. For those who might not have appropriate costumes, YPO committees had some emergency costume "aid".)



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One YPO member, a textile manufacturer, had a special fabric designed with the YPO emblem and "10th anniversary" woven into it. While it was being loomed, somebody forgot to turn off the loom. So instead of enough fabric for a costume for husband and wife, the manufacturer ended up with enough fabric for the whole convention. So he had the fabric made into shorts and shirts for women and shirts for the men. The fabric design was also used as cover design for the April issue of YPO's magazine "Enterprise".

Thursday night Canadian members were host to YPO at an informal dance. This followed a Wednesday night part designed as a 100th anniversary celebration. YPO members came to this party dressed as they might be decked out in the year 2050. To lend atmosphere to this futuristic event, YPO borrowed a mockup of a Vanguard rocket. Into it was poured water and dry ice so that it spewed forth a stream of smoke.

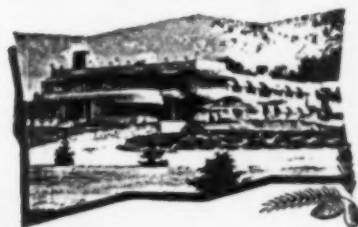
Friday night, 20 formal receptions were staged to honor past presidents who were hosts. Each day's social functions was handled by a different committee. As with day-time business sessions, plans and operations were divided among many people so that

dozens and dozens of YPO members were involved with convention activities.

All was hardly wining and dining. While there were social functions every night, there was hard work every day. Many classes had homework. Many members worked nights either before or after receptions to complete assignments for the next day's classes. It took a special kind of stamina to keep up with the pace. Certainly this convention was for young presidents—more sedentary executives probably couldn't last past the half-way mark.

If YPO's annual convention is ambitious, it is no more involved than YPO's regular activities. Its 33 chapters hold 10 meetings each year. In addition YPO stages six to eight national seminars around the country and six area meetings.

Another attribute of YPO activities is thoroughness. For instance, public relations plans were many and varied. Each chapter had its own public relations committee for this convention. Members were canvassed to learn which would like to have releases sent to publications (specified by each member) to announce his plans to at-



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tend University for Presidents. When members arrived at the convention, Fontainebleau's photographers took pictures of those who wanted releases sent from the convention. YPO had a public relations booth set up to handle back-home releases.

In advance of the convention, YPO people visited editors and radio and TV newsmen in the Miami area and supplied them with facts on the organization and convention plans. Newsmen were invited to YPO's convention. As a result, a long stream of favorable press, radio and television comment was stimulated.

To handle and coordinate the myriad convention plans, YPO's executive director, Walter Raleigh and his headquarters staff spent months to back up the program chairman and committees. "About a month before the convention we spent at least 10 hours a day seven days a week to handle all the last-minute details and mailings," reveals Louis R. Showalter, Jr., YPO program director. Biggest chore was to reproduce course material submitted by faculty members.

► One way to recognize a YPO convention is to note the painstaking attention given to small details. Every-

thing is carefully planned, even such items as envelopes. Not only were plastic envelopes supplied for "students" at YPO's university, but different colors and types were used. Men received black envelopes with a grain finish and a YPO logo on it. Women received a plastic, black envelope (with "patent leather" finish) with no insignia. Faculty members had red plastic envelopes.

As YPO grows, its meeting problems are compounded. Not only must it prepare for bigger attendances at conventions, plans become more complex (and results more gratifying). Each year, program chairman and committees are harder put to produce something better. On the other hand, site selection becomes increasingly more difficult. How many resort areas can offer facilities that YPO's complicated schedules now require?

YPO is well aware of its problems, but you can be sure they will be solved. Any organization that could produce a week-long university of the caliber and complexity of the last convention, could solve any meeting problem.

At least it has the site selection problem licked for 1961. YPO is going to Puerto Rico. ♦

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MARKETING STAFF and salesmen hear Leonard Truesdell lecture on home entertainment in School Training Program at Zenith.

Who'd Stage 3,000 Meetings? Zenith!

Sales training sessions for salesmen, distributor and dealer personnel are so important to Zenith, its meetings run into thousands each year. Here's how Zenith plans and operates 3,000 sessions.

By LEONARD C. TRUESDELL
President, Zenith Sales Corporation

Editor's note: Back in November, Leonard C. Truesdell, president, Zenith Sales Corp., told an audience at the Agate Club, Chicago: "We have had as many as 3,000 sales meetings a year providing the best possible training for both our 500 distributors' salesmen and those of our dealers. One sales training session can't do the job—it takes constant effort."

"We are intrigued," we wrote to President Truesdell after we heard his statement, "by the great number of meetings Zenith runs. Your philosophy and planning that go into these sessions should make an interesting story for us."

This is his response.

Our Zenith conducted meetings break down according to the following grouping:

Group No. 1: We have three field sales training specialists plus a sales training manager, a total of four people whose prime responsibility is to hold sales and product training meetings in the field. They stage meetings for our distributors and their Zenith sales personnel, and on their behalf, dealers who handle Zenith products. These men average four meetings per week (this is a requirement) for a 50 week (work year) period. They totaled a little over 800 meetings for the year 1959.

These meetings are planned in advance, according to geographical loca-


tion, time and travel between distributing points. They will sometimes hold six or seven meetings in a given week. Other weeks they may hold but two—average is four and we come out pretty close to it.

As a means of scheduling and control, these meetings are planned from three to six weeks in advance. When a meeting arrangement is confirmed, it is included on a large 3 ft. by 4 ft. calendar which is kept up to date in the office of our sales training manager. This calendar is laid out by each working day and by month. To show that a meeting has been set up and confirmed in a given city, a colored square to represent the name of our field sales trainer, is filled in opposite the city under the month and day. Unless it is a specific planned series of meeting, which often is the case (and I'll cover an example of this later on), arrangements for the appearance

of one of our field sales trainers is made by the distributor principal or our own regional representative, or directly to the sales training department at our home office. Alternate dates for these meetings are also requested.

Then our sales training manager, by phone or letter, works with our field representatives to set up a schedule for each man and himself, according to the dates requested and geographical location. It is planned so that each man, in going from one city to the next, has a minimum of lost time in travel. Once a series of meetings is so set up, it is approved by our vice-president in charge of distribution and then confirmed with each of our regional representatives and distributor principals involved.

Again, unless it is a planned series of meetings on a specific product or program, which we ask to set up, the distributor, in making his meeting request specifically recommends the product or products he wishes to have the field trainer present. When the date for the meeting has been confirmed with our own field representative and the distributor principal, a letter automatically goes out to the distributor, with a copy to the regional representative. It suggests to the distributor the type of stage setup the field sales trainer would like to have for the presentation (such as specific models and products), additional props to be secured locally (blackboard, flip chart, etc.) and any other arrangements pertaining to the meeting, so that they will be in readiness upon arrival of the field sales trainer. In addition, if requested, the




**Sales Development
DEALER MEETING
REPORT**

**FOR SALES
COMMANDERS**

I held a meeting on Zenith _____ on _____
 at _____ (TV, Stereo, Radio) _____ (date) _____ If via _____
 attended by _____ (dealer's name) _____ (City) _____ (State) _____
 _____ (Number) _____ salesmen and dealers. I used the following Zenith Sales Development Materials:

 _____ Remarks about the sales development materials I used:

 _____ Here are ideas resulting from the meeting:



Your name _____ (Signature)

Name of Distributor _____ (Signature)

Distributor Sales Manager _____ (Signature)

letter also contains suggestions to the distributor on how he might promote attendance by sending out his invitations to his dealers and their personnel.

A copy of the letter to our regional sales representatives is, of course, for follow-through purposes, to be sure that all details have been covered and arrangements pre-set. If the specific props to be used for the meeting, which are coming from the factory, are too bulky to be carried in the field sales trainer's meeting kit, they are then automatically shipped ahead of the meeting date to insure their being on hand for the meeting.

By the time the field sales trainer arrives, agenda and subject matter are well known to the distributor principal. He and the sales trainer then

work out any last minute details and the meeting is conducted as scheduled.

Following each of these sales trainer conducted meetings, each factory trainer is required to send in a filled-in meeting report form (see page 000) to cover pertinent details and results of his meeting. This report is sent to the training dept. and further distributed to all interested personnel in our marketing, product planning and service departments. This is our receipt that the meeting was held and whether or not it was productive. You will note that it gives us attendance figures, and we ask, in addition, that the sales trainer list specific comments and suggestions made by dealers who attend regarding any phase of the meeting or our marketing program.



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TO MAY 6**
Jack Stewart
Manager

Majority of these meetings are of the mass dealer type where dealers and salesmen from several dealer outlets attend in a group. Many meetings, however, are held for one single dealer and his personnel, particularly, new dealers. Most of the individual in-store meetings are conducted by men comprised of Group No. 2 which is described below.

Almost invariably field sales trainers hold separate and more detailed meeting for Zenith personnel of the distributorship involved. Quite often this is a morning or day-long session, while the mass dealer meeting might come off that same evening.

Group No. 2: We have 16 regional sales representatives, each one responsible to provide marketing services to an average of five distributors. They reside at central points throughout the country within their respective territories.

One of the major responsibilities of each of these field representatives, is to hold a minimum of two meetings a week, covering a 50-week work year, and like the sales trainers, this, too, sometimes varies. They may hold as many as four or five a week. Once in a while they miss a week because of some special meeting here in Chicago, or because of some other field activity. Average (and basic requirement) was two per week in 1959. Added to the 800 meetings which sales trainers held, brought our total to 2,400 such meetings for 1959.

These men report on their meetings on a report form similar to the one used by our sales trainers except with these meetings, we require more detailed information (see page 183).

We have two controls for planning, scheduling and reporting of these meetings, since our regional representatives operate out of different parts of the country, not the home office, and since they reside in the area where their meetings are conducted.

One is a large 3 ft. by 4 ft. meeting control chart, quite similar to the one used for our sales trainers. The man's name is entered in, opposite that city in his territory, on the day of the month that he is planning to hold a meeting. He sends this schedule to cover a month's meeting activity into the sales training office in advance of these meeting dates so that we can record his schedule and advise of any conflict, due to other marketing activities planned for this period.

A second check and follow-through is provided by the regional representative's regular monthly report, wherein he recaps his meeting activities for the month just passed, together with

ZENITH RADIO CORPORATION

Date _____

FIELD REPORT

SALES TRAINING MEETING

Distributor _____ City & State _____

Meeting Conducted For Wholesalers ☐ Dealers ☐ Dealer Salesmen ☐

Time of meeting—From _____ To _____ Where Held _____

No. of Persons Attending—Dist. Principals _____ Wholesalers _____ Dealers _____ Dealer Salesmen _____ Others _____

PRODUCT CATEGORIES COVEREDTV ☐ Portable TV ☐ Hi-Fi ☐ Stand. Phono. ☐ Part. Radio ☐ Table & Clock Radio ☐ F.M. ☐If This is A Distributor Meeting, For wholesalers and/or dealers, Complete the Following:

1. Does distributor have a planned "in-store" sales training program going on—YES ☐ NO ☐
2. Is effective use being made of ZENITH sales training material—YES ☐ NO ☐
3. How many salesmen does distributor have working on ZENITH _____
4. Approximately how many "In-Store" Zenith product training meetings do all of these men have per month _____
5. What "In-Store" sales and product training aids or tools do salesmen feel help them most? _____
6. Did you discuss with distributor principals how their training program can be improved—YES ☐ NO ☐
(Give details on other side of report)
7. What do distr. principals and salesmen say we can do to help? _____

(Use Other Side if Necessary)

8. Were any dealer meetings planned and/or scheduled as a result of meeting you conducted—YES ☐ NO ☐
9. How would you rate this distributor's attitude towards sales training—EXCELLENT—GOOD—FAIR—POOR _____
10. Next training meeting scheduled for this distributor _____ To be conducted by Regional Mngr. ☐
Sales Training Dept. ☐ Other _____ Tentative Date _____ Sales Training Dept. Should Confirm Date to Distr.—Yes ☐ No ☐

If This is a Dealer "In-Store" Meeting, Complete the Following:Class of Retailer—BIG ☐ MED. ☐ SMALL ☐ Type of Outlet—Appliance Store—Music Store—Furn. Store—Dept. Store—
Jewelry Store—Other _____

Competitive Products Handled—TV _____

ZENITH Products Handled			
TV <input type="checkbox"/>	Port. TV <input type="checkbox"/>	Part. Radio <input type="checkbox"/>	
Table Radio <input type="checkbox"/>	Phono <input type="checkbox"/>	Hi-Fi <input type="checkbox"/>	

TABLE RADIO _____

PORTABLE RADIO _____

PHONO—HI-FI _____

Indicate Below Any Comments Made By Personnel (Favorable or otherwise) Attending Meeting Regarding Zenith Products, Policies, New Products to Consider

Report Submitted By _____

18-12A

Mail to Sales Training Dept.

any additional and pertinent information, not previously reported.

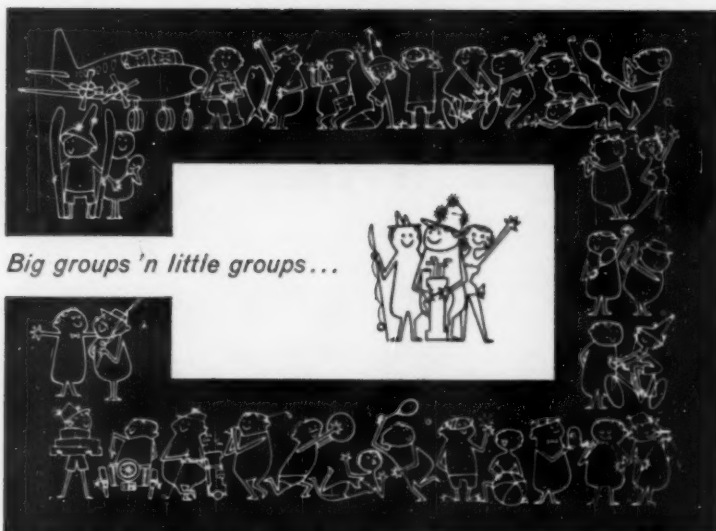
In conjunction with every factory

sales meeting, which we hold periodically here in Chicago for just our regional representatives, at least one

to three days are always set aside for the field sales trainers and training manager to hold a "train the trainer"

MAY 20, 1960

183



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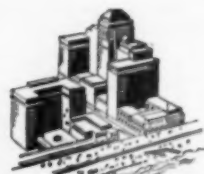
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session with these men, revolving around products and programming just being introduced.

First sales trainers perform the meeting for regional representatives as a group, just as we intend the regional representative will present the same meeting to his distributors, and on their distributors' behalf, to their dealers. Following this, each regional representative is asked to get on his feet and repeat the same meeting to the rest of the group.

After each such a presentation, we discuss it, offer constructive criticism, so that the man is thoroughly prepared, before starting out on his own. Almost always, these individual presentations are recorded on tape for playback study and suggestions by management and field representatives.

Now, I have been covering those meetings conducted by our sales training people and regional representatives. There is another group of men who conduct Zenith meetings which I shall now report on and call Group No. 3.

Group No. 3: These trainers are the 500-odd distributor salesmen who sell our products to dealers. In-store training meetings are an important part of their job responsibility. Planning of these distributor to dealer Zenith meetings are, of course, scheduled by the distributor sales manager. We do provide meeting literature, flip charts, films and other training media to assist them in their presentations. We also provide a suggested meeting calendar for the distributor sales manager's use to plan and schedule his salesmen's meeting efforts.

We do ask, however, that these men send us a meeting report which is in the form of a giant self-addressed post card (see page 181). You will note it must be signed by both the salesman and distributor sales manager. This is his receipt of meeting results. The card is sent directly to me and, in turn, is distributed to the various factory sales and marketing people that would be concerned.

We, of course, cannot tell these men where and when to hold meetings. We only ask that when they hold one they let us know about it. Reply card is another receipt for the factory, as well as a check on this effort. This report guides us to develop and prepare the most ideal materials that distributor salesmen require to effectively conduct dealer meetings within their territory as well as other information that would be of help to us at the factory.

Admittedly, some distributors enter into this activity with greater enthusiasm than others. We received



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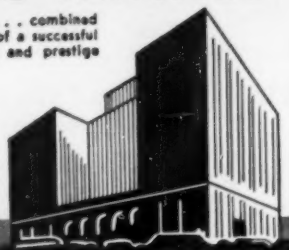
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over 6,000 cards last year so we know there were at least that many meetings held by Zenith distributor salesmen on one or more Zenith products and programs.

In addition to our own regional representative and field sales trainer-conducted meetings, discussed in the first part of this reply, our marketing development manager and myself hold a number of field meetings around the country. Our marketing development manager, last year spent about 60% of his time in the field and estimated that he held about 200 meetings of the mass dealer group type as well as several distributor salesmen conferences.

Mass meetings run anywhere from 50 to 350 dealers and their salesmen in attendance. Many of them are even of the banquet type where a dinner is served and a stage-type product presentation with product demonstrations follows. Our sales trainers are specifically picked for their platform ability and appeal to get across points in an interesting, professional manner in every sense of the word.

Again, in the case of our 16 regional representatives, sales training meeting requirements are one of the many duties and responsibilities which they have, both to us and to their distributors. Their meetings are generally of an in-store variety, small intimate-type group sessions where they would speak to one dealer and all his salesmen before the dealer's door open for business in the morning, or after they close in the evening. Although frequently, particularly after a new product model or line has been introduced, they do assist the distributor principal to holding a mass-type dealer meeting in a hotel or auditorium, or in the distributor's own facilities.

Point I would like to make, in attempting to thoroughly describe our sales meeting method, is that it is highly organized and planned, controlled through our home office, using devices such as planning boards and calendars, and what's even more important, a follow-through via a meeting report. These reports are religiously studied and distributed among all interested members within our marketing subsidiary.

One final point: there are always product service representatives, both from our own factory and Zenith distributors involved, who attend the large majority of these meetings. This is always a "must" to our sales trainers and regional representatives who conduct meetings, and dealer servicemen are always invited to attend sales meeting for dealers.

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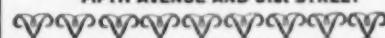
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basic year-long field meeting plan. It is implemented from time to time with special meeting activities where for a given series of meetings, covering a specific period, we prepare special props, flips charts, etc., to give a complete presentation by all personnel from Groups 1 and 2.

Such was the case when I spoke to the Agate Club last November. We were just ending up a series of specific meetings on stereophonic sound reproduction and Zenith's approach to it. That particularly meeting activity began on Sept. 29 and went through Dec. 5 and was a well-integrated controlled series of meetings being conducted simultaneously in various parts of the country by the marketing development manager, sales trainers and 16 regional representatives. For this specific series of meetings each of these men had a kit of specially prepared props—all were the same. They

had such things as a cut-away speaker, a cut-away power transformer, a separate Zenith cobramatic tone arm, a cut-away section of one of our model's cabinets, a series of specially selected demonstration records and others. And, all of these men told the same product and sales information story—one that had been specially written and prepared here in the home office for the occasion.

In this one series of meetings alone, we estimated that through the combined efforts of the Zenith personnel mentioned above, we talked to some 8,000 dealers' salesmen and service personnel in that nine-week period. Keep in mind that in addition to that activity, distributor salesmen were holding their own meetings during the same period of time, as a follow-up to the mass meeting held by Zenith personnel, or for dealers who hadn't attended the mass meeting. ♦



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Tips for "Taping"

Check list designed to prevent blank or "muddy" recording when you tape a message or dialogue for a meeting or exhibit. Recorded Publications Labs offer 16 points to check for tapes.

Perhaps there is nothing more embarrassing than to line up important people for a recording session only to find that your efforts result in a blank or "muddy" tape. (Plus inconvenience when participants must re-do whole program.)

► Use of magnetic tape recorders for sales meetings and exhibits is on the

up-swing. Some predict that most businesses and homes in the U.S. will be equipped with tape recorders in the next decade. Executives may find recorders will figure more in their future plans.

If you are not to be among the unsuccessful operators, keep and follow this check list by Recorded Publications Laboratories, Camden, N.J.

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you
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- ☐ Did you plug in recording machine?
- ☐ Did you make gain test for proper volume? (Listen to playback of each speaker's voice ahead of time.)
- ☐ Did you check to make sure electrical current is AC? (Some large hotels and buildings still use DC current.)
- ☐ Did you remember you will have to adjust volume as each speaker talks, according to your gain tests?
- ☐ Did you clean recording heads and capstans on which tape travels?
- ☐ Did you maintain a six-foot lead of tape after it is threaded in case of breakage?
- ☐ Did you check that "on" button has been turned?
- ☐ Did you set aside extra reels already threaded so they may be quickly placed on machine in case tape breaks in the middle?
- ☐ Did you push recording button?
- ☐ Did you remove any noise source? (Fluorescent lights, air-conditioning units, fans and open windows can cause unwanted interference on tape.)
- ☐ Did you start recording about 30 seconds before actual program begins?
- ☐ Did you follow specific recording instructions which accompanies machine? (Too high a recording level will cause distortion. Too low level will make voices "muddy".)
- ☐ Did you place microphone between five and 15 ft. from recorder? (Mikes that are too close will pick up machine noise, and too distant mikes will register outside hum, static interference and loss of quality.)
- ☐ Did you place mike 10 to 12 ins. from speaker's mouth? (Treat mike as a friend. Talk naturally as if in conversation with a next-door neighbor. Mike fright has ruined many recordings.)
- ☐ Did you place mike in steady position, equidistant to all speakers? (Handing mike from person to person causes noise which will be recorded.)
- ☐ Did you make sure speaker realizes he must keep within mike range during recording? (Make sure he does not turn his head and speak to the wall.)

Tape recorder operators must be wary of additional look-outs if they want to be successful, according to Recorded Publications Laboratories: (1) Never use tapes that have been stored in excessively cool or hot areas. Under such conditions, tapes become brittle or mildew which makes breakage almost certain. (2) Never use old tapes that have been lying around. Most old tapes have been reused many times and have a number of splices. (3) Use only special manufactured tape for splicing, never cellophane mending tape. ♦

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MILITARY-type recruiting poster is adopted by Manpower, Inc. to give regional meetings unusual theme design and to capture imagination of managers.

G. I. Theme Used for Low-Budget Regionals

Manpower, Inc. ties all meeting activity to military visuals. Posters and cutouts come from recruiting offices of armed forces. Teletype machine reports case histories from field offices. Reports rushed up to speakers during their talks.

Search for the unusual in sales meeting themes is never ending (especially when the theme has to capture imagination and interest of conferees as well as get the message across).

Manpower, Inc.'s latest regional sales meeting had such a theme. Called "Breakthrough in '60," entire meeting was keyed to a military theme. It employed such unusual items as military visuals, military displays, and military comparisons and analogies in speeches.

Response to the theme was rewarding to those who originated the idea. In fact, the theme so captured the imagination of participants that many of them were unconsciously using military phrases in their after-hours discussions.

But the job of picking a theme that has excitement in it—is able to stimulate the imagination, is short and punchy and yet can be easily implemented with visual material—is not an easy one, reports Vice-President James D. Scheinfeld. "We threw out many timely ideas either because they'd been overworked or because they would be too costly."

Objective of Manpower's four regional meetings held in Milwaukee, the Poconos, Dauphin Island, Ala., and Monterey, Calif., are threefold: (1) to stimulate branch managers to review their own office procedures and revise those that were too time consuming or unnecessary, (2) to find new ways to serve both present and

potential customers, and (3) to sell the concept of penetration—that it, working with present customers to find ways Manpower can serve all departments in their organization.

Penetration concept formed the basis for the breakthrough theme. "In military terms," explains Scheinfeld, "breakthrough implies penetrating the main line of defense and then spreading out and encompassing the entire operation."

To stimulate interest before the meeting, each delegate received a series of oversize teaser postcards. First was an invitation with a key to the meeting. Next four were a series of oversize postcards illustrated with military figures bearing messages such as, "red carpet treatment for you at the regional meeting," "learn of new weapons, strategies and plans at the regional meeting," "load up at your regional meeting with high-powered ammo for '60" and "new power for '60 . . . see it . . . feel it at your regional meeting."

Format for each meeting was the same. Board Chairman Aaron Scheinfeld, who was on a world tour to line up possible new locations for the firm's overseas operation, welcomed delegates with a tape recorded message. President Elmer Winter outlined objectives for '60 and illustrated the penetration concept with a visual chart to depict a series of closed doors to departments where Manpower might be of service. First door was opened with the initial sale. Others opened as the salesman used his initial contact to help him meet and talk with other department heads. Behind each door were a series of cartoon faces to illustrate reactions a salesman would encounter, such as "so what?" "show me," "ho hum, I'm not interested."

Mornings were filled with reports by executives on different sales techniques to help make penetration work. Lunch periods were limited to an hour. Delegates had time to eat together and then discuss problems of their respective offices. Afternoon sessions were split up into a series of tables of information. Tables dealt with specifics of the business and with various services the company offers. Case histories were used to illustrate the more successful uses of these services. Evening social periods were used for informal discussions.

Tables of information were panel presentations, manned by experienced managers, who had been contacted in advance and given an opportunity to develop their own outline for the session. One-third of the period was left open for questions and answers.

One phone call...



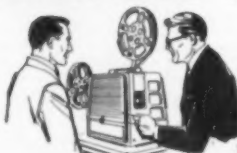
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"We issued a semi-edict to all executives who were going to speak in the morning sessions," says Scheinfeld, "that they had to illustrate their subjective matter with visual material keyed to a military theme."

Problem then arose of how to coordinate this material and have it prepared in the most economical way. One member of the staff was assigned overall responsibility. He met with each speaker to develop visuals, to handle production of the material, and to insure continuity.

Ground rules for visuals were simple. They had to be easily transported from site to site, they had to be related to the military theme, they had to be working visuals that the executive could talk from and add to as his speech progressed, and that they had to have a new look about them and create excitement.

In line with the military theme, local armed forces recruiting stations were contacted to see what visual material they could spare. This resulted in a deluge of life size cutouts of military figures, miniature cutouts, displays of missiles and a variety of posters. These were adapted to the theme of the meeting by adding special banners. Some of the cutouts served as directional signs to indicate where sections of the meeting were to be held. Others were used on luncheon tables with banners to high-spot the theme. Others were spotted around to emphasize key points of the meeting.

Regimental flags were also used as markers for various rooms in the hotel where the discussion groups were meeting.

Visuals, which could easily have been one of the most expensive parts of the meeting, were handled economically and effectively. Layton School of Art in Milwaukee supplied an art student to do sign painting work during his spare time. Result was signs of a professional calibre at much less cost than a professional would have charged. Many of the special displays were constructed at the Milwaukee Vocational School. Vocational training classes took them on as class projects and only charged for materials.

Twenty centerpieces for the final banquet were also handled economically. Military theme was carried out by having a series of satellites circling the globe carrying the words "Break-through in '60" and toy soldiers engaged in battle on the ground. These were prepared by the student from the Layton School of Art.

An information center complete with Teletype machine was set up at the back of the main meeting room.



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During speeches by executives, messages came in over the machine to illustrate with concrete examples from field offices how the principle being discussed had resulted in an outstanding sale. These messages were rushed up to the speaker who read them and then posted them on a huge bulletin board next to the teletype. This proved an effective way to illustrate key points using actual case histories in an attention-getting manner.

All handout material for the meeting was prepared in advance and bound together in a loose leaf binder and given to the delegates at the first session. In this way they were able to use the material for reference and were able to make notes as the meeting progressed.

All elements of the meeting were brought together by President Winter in his concluding remarks as he ana-

lyzed the breakthrough theme in terms of what each speaker had said. At that time, he distributed a 90-day calendar program to pinpoint what should be done on each of the next 90 days to make the most effective use of the subject matter discussed.

To provide added stimulus for making quick use of the breakthrough principles outlined, a sales contest was announced which was based on the number of "penetration" calls made.

As a follow-up, a booklet was prepared with pictures taken at each of the meetings and sent to the homes of all who attended and to their office staff who had to stay home and "mind the store." These booklets, highspotting key points of each speaker's presentation, served as guides for the manager to pass along all the things discussed at the meeting to his staff. ♦

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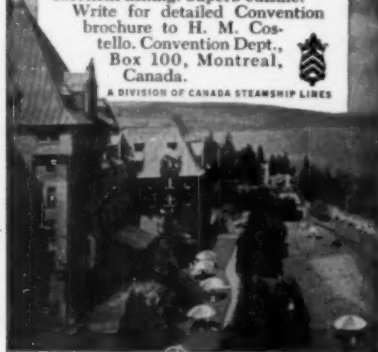
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Subject: WORRY

Two small businessmen were discussing problems. One declared that worries were piling up for him and he was about to break under the strain.

"Thing for you to do," counseled his friend, "is to simplify your problems by lumping the related ones. That's what I did, and now I have just three problems: nagging credits, profitless business, and the fact I'm broke."

Subject: SELF INTEREST

Tycoon's daughter had just returned from finishing school and he was showing her around the newly completed mansion. At the swimming pool they stopped to watch several athletic young men diving and stunting in the water.

"Oh, Daddy," exclaimed the girl, "and you've stocked it just for me!"

Subject: COMPLIMENT

A small boy was told by his mother to say something nice to each young lady with whom he danced as he escorted her back to her chair. He danced with one young girl and took her back to her seat without saying anything to her. Suddenly he remembered his oversight and went back to her. "Margie," he said, "you sweat less than any little fat girl I ever danced with."

Subject: INSURANCE

Farmer's barn had burned down and the agent from the insurance company arrived to discuss the claim. He explained the policy that covered the structure and told the farmer that the company would rather build another barn of similar size and materials instead of paying the claim in cash.

The farmer was furious. "If that's the way your company does business," he exploded, "you can just cancel the insurance policy on my wife."

Subject: ADVERTISING

All the creative copy writers are not on ad agency payrolls. Often the most pungent copy comes from the man (or woman) on the street. For instance, a large sign pictured many styles of rubber heels and included a large photo of a beautiful girl. Copy read: "I'm in love with America's No. 1 heel." Underneath in a flowing feminine script was written with eyebrow pencil: "Sorry, sister, I married him!"

Subject: MODERN TIMES

Suburban housewife and her young son were making their weekly pilgrimage up and down the aisles of the supermarket. The child, trying to help, reached from his shopping cart seat, picked up a package and put it into the basket. His mother reached over, looked at the package and said: "No, no, honey, put it back. You have to cook that."

Subject: SIGHT

Small-town merchant, while enjoying a convention in a large city, attended a strip-tease performance with some of the boys. Next day he was obliged to go to an oculist for treatment.

"When I left the show last night," he told the eye doctor, "My eyes were swollen—first time it ever happened."

"After this," advised the oculist, "try blinking one or twice during the show. You won't miss that much."

Subject: BRAVERY

Two young boys walked into the dentist's office. One faced him boldly and announced: "Doc, I want a tooth took out and I don't want no gas 'cause we're in a hurry."

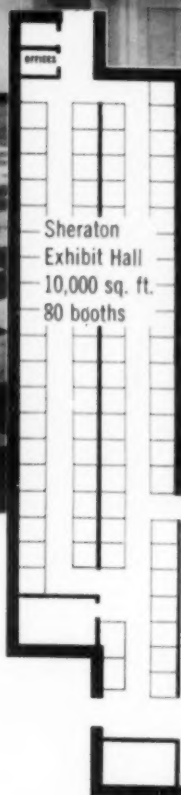
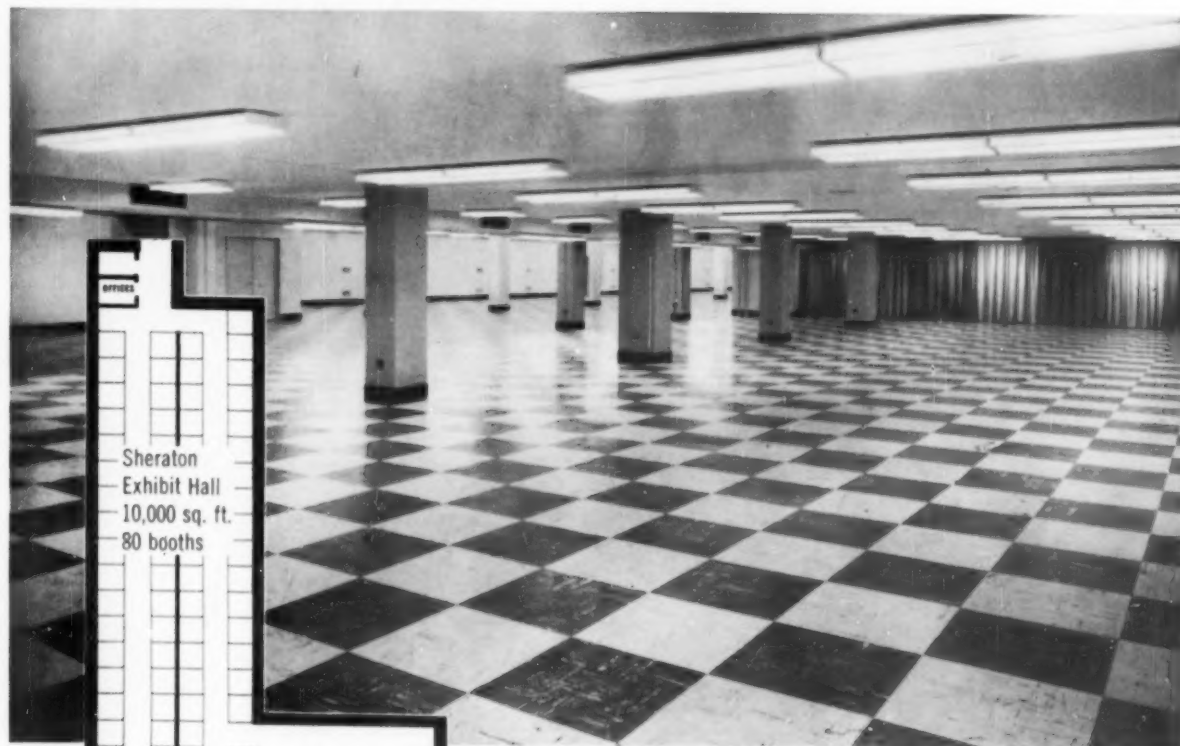
"I must say you're a brave boy," said the dentist. "Which tooth is it?"

The little boy turned to his silent friend and said, "Show him your tooth, Albert."

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